

# TORONTO CONSERVATORY *of* MUSIC

A.S. Vogt. Mus. Doc.  
Musical Director.

YEAR-BOOK  
1914-15



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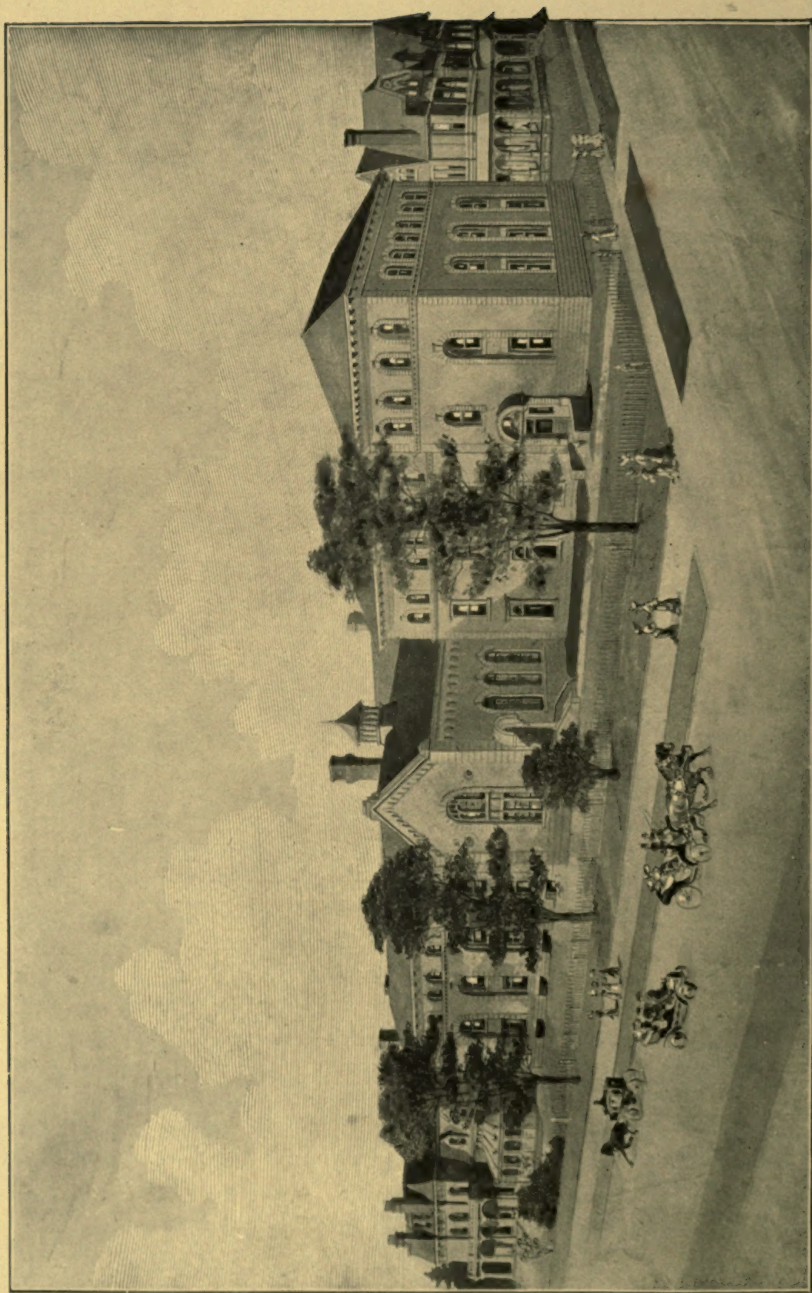
# Toronto Conservatory of Music

Twenty-Eighth

## Year Book

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Toronto, 1914-15



THE TORONTO CONSERVATORY OF MUSIC  
*Main Building*

*Residence*

*Annex*

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# The Toronto Conservatory of Music

## CALENDAR 1914-15

### FALL TERM, 1914

Opens Tuesday, September 1st, and closes Monday, November 9th.

Thanksgiving Day will be a holiday. Lessons falling on that day will be made up at the mutual convenience of teacher and pupil.

SEPTEMBER, 1914						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

FEBRUARY, 1915						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

### WINTER TERM, 1914-15

Opens Tuesday, November 10th and closes Tuesday, February 2nd.

Christmas vacation extends from Tuesday, December 22nd to Saturday, January 2nd, inclusive.

OCTOBER						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

MARCH						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

### EXAMINATIONS

Saturday, January 23rd; Monday, January 25th; Tuesday, January 26th, have been set apart for examination purposes; no lessons will be given on these dates. Applications must reach the Registrar not later than January 9th.

NOVEMBER						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
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22	23	24	25	26	27	28
29	30					

APRIL						
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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

### SPRING TERM, 1915

Opens Wednesday, February 3rd, and closes Friday, April 16th,

Easter vacation includes Good Friday, April 2nd; Saturday, April 3rd, and Monday, April 5th.

DECEMBER						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
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27	28	29	30	31		

MAY						
S	M	T	W	T	F	S
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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

### SUMMER TERM, 1915

Opens Saturday, April 17th and closes Wednesday, June 30th.

JANUARY, 1915						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

JUNE						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

### EXAMINATIONS

The days of June 14th, 15th, 16th and 19th have been set apart for examination purposes. No lessons will be given on these dates. Applications must reach the Registrar not later than May 15th.

## Board of Governors

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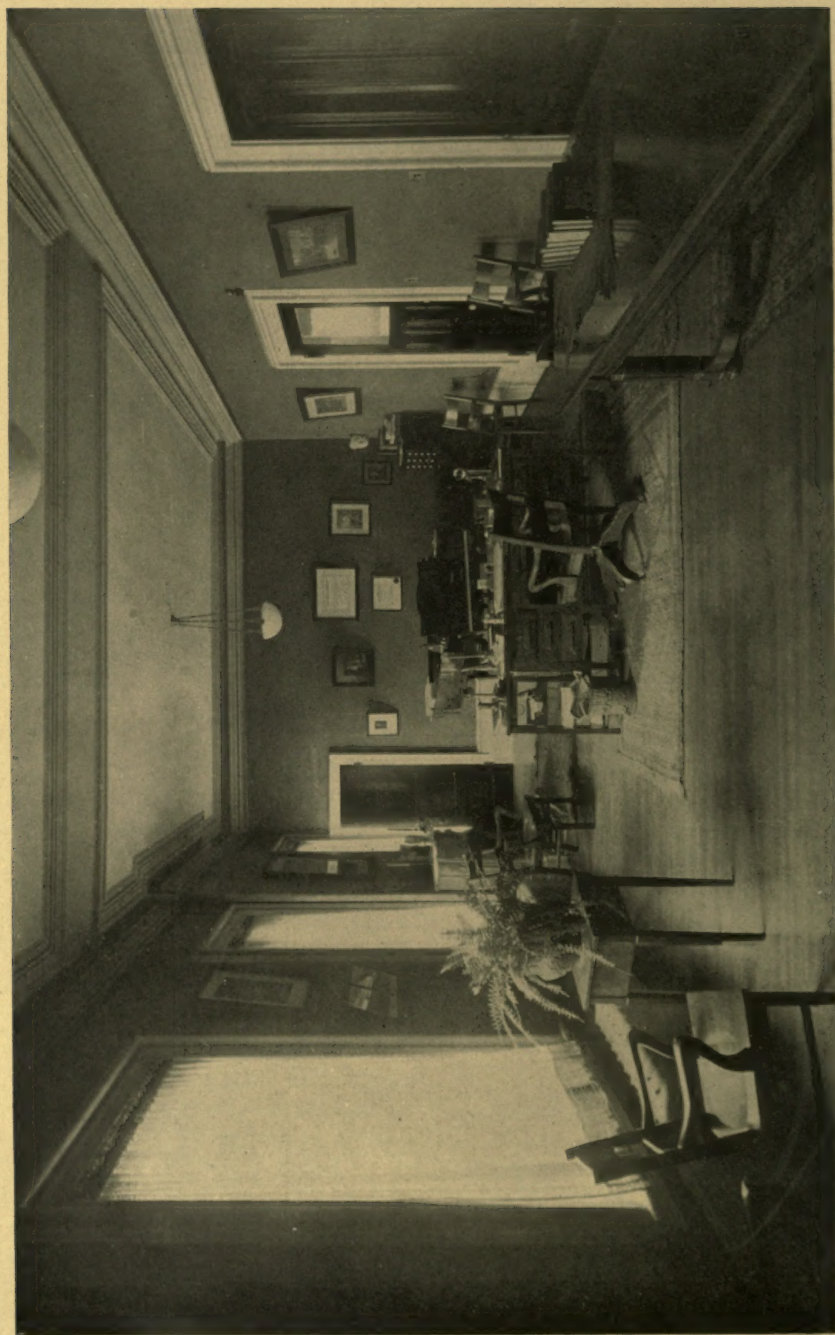
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- |  |  |
|--|--|
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| JESSIE M. ALLEN—Piano.   | A. T. CRINGAN, Mus. Bac.—Voice, Music in Public Schools.   |
| JESSIE I. ANDERSON, L.T.C.M.—Piano.                                    | H. T. CULLEY—Flute.  |
| ETHEL S. ARMOUR, L.T.C.H.—Voice and Sight-Singing.                     | LEXIE F. DAVIS, Mus. Bac.—Piano.   |
| G. D. ATKINSON—Piano and Organ.  | JOY DENTON—Voice.  |
| EDNA V. BAGGS—Piano.   | EDITH DICKSON, F.T.C.M.—Piano and Organ.   |
| EMILY M. BAKER, A.T.C.M.—Piano.  | J. DINEEN—Saxophone and Clarinet.  |
| MONS. PAUL BALBAUD—French.   | MARY ENDICOTT, L.T.C.M.—Piano.   |
| MAUDE BARCLAY—Piano.   | EDITH M. FITCH—Voice.  |
| HAZEL BARR—Piano.  | EDGAR FOWLSTON—Voice.  |
| ETHEL BASS—Piano.  | HOWARD MASSEY FREDERICK—Voice.   |
| MONA BATES, L.T.C.M.—Piano.  | MAUDE E. GILLMAN, A.C.S.E., Post-Grad. School of Expression—Children's Classes.  |
| MARJORY BICKELL—Piano.   | MADAM NATALIE GILLMAYR—German, Italian and Spanish.  |
| FRANK E. BLACHFORD, L.T.C.M.—Violin and Conservatory String Orchestra. | MRS. W. D. GOLDING—Voice.  |
| ELLA BLACK—Piano.  | MAUD GORDON, L.T.C.M.—Piano.   |
| MRS. MACLEAN BORTHWICK—Voice.  | MARGARET R. GROVE—Piano.   |
| MR. MACLEAN BORTHWICK—Voice.   | ANNIE HALLWORTH, L.T.C.M.—Voice.   |
| MRS. J. W. BRADLEY—Voice.  | ALBERT HAM, Mus. Doc. Trinity College, Dublin; Mus. Doc. (Honoris Causa), Toronto University; F.R.C.O., England, and L.T.C., London—Voice and Organ. |
| EDITH M. BRECKENRIDGE—Piano.   | MARJORIE HARPER—Piano.   |
| ADA M. BRIGGS, F.T.C.M., Mus. Bac.—Piano.                              | J. W. F. HARRISON—Piano and Organ.   |
| EDWARD BROOME, Mus. Doc.—Voice and Organ.                              | GEORGE F. HAYDEN, A.C.S.E.—Voice, Culture, Expression, Public Speaking, Dramatic Art.  |
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| MURIEL E. BRUCE, L.T.C.M., L.Mus. (Tor.)—Voice.                        | MARGUERITA HAYNES, A.T.C.M.—Piano.   |
| OLIVE BRUSH, L.T.C.M.—Piano.   | A. MABEL HENDERSON—Voice.  |
| MARGUERITE BULLOCK—Piano.  | DONALD HERALD, L.T.C.M.—Piano.   |
| F. H. Burt, Mus. Bac.—Voice.   | G. E. HOLT—Voice.  |
| B. HAYUNGA CARMAN—Piano.   | EVA IRENE HUGHES, A.T.C.M.—Piano, and Myers' Music Method.   |
| MAUDE E. CLAXTON, L.T.C.M.—Piano.                                      | CARL HUNTER—Voice.   |
| GRACE E. CLOUGH, L.T.C.M.—Piano.                                       | JEAN E. M. HUNTER—Violin.  |
| VIDA S. COATSWORTH, A.T.C.M.—Piano.                                    | RUBY LILLIAN HUNTER—Piano.   |
| ALMA COCKBURN, Mus. Bac., L.T.C.M., L.Mus. (Tor.)—Piano.               | OTTO JAMES, A.R.C.O.—Piano and Organ.  |
| ANNIE M. CONNOR, F.T.C.M.—Piano.                                       |  |
| MARY G. CONNOR, F.T.C.M.—Violin.                                       |  |
| FRANCIS COOMBS—Voice.  |  |
| VIRGINIA COYNE, L.T.C.M.—Piano.  |  |

ANNIE JOHNSON, A.T.C.M.—Piano and Theory.  
 VIGGO KIHLE—Piano.  
 ALICE M. KIMBER, A.T.C.M.—Piano.  
 F. H. KIRKPATRICK, Ph.D.—Principal of School of Expression.  
 FRAULEIN M. C. A. KITTELMANN—German and French.  
 G. H. KNIGHT, Mus. Bac. Victoria University, Manchester; Associate of Trinity Coll., London—Organ.  
 VERA KNOWLSON—Piano.  
 H. J. LAUTZ—Voice.  
 LILY LAWSON, A.T.C.M.—Piano.  
 MADAM BENITA leMAR—Voice.  
 PHYLLIS LEATHERDALE—Piano.  
 LUCY V. MACDONALD, A.T.C.M.—Piano.  
 MARY M. MACKINNON, L.T.C.M.—Piano.  
 SADIE A. MACTAVISH, L.T.C.M.—Voice and Sight-Singing.  
 MRS. GEORGE B. McCLELLAN,, L.T.C.M.—Piano.  
 LULU McGILL—Piano.  
 LILLIE McKNIGHT—Piano.  
 RUSSELL G. McLEAN—Voice.  
 W. J. McNALLY—Piano.  
 MRS. JAMES W. MALLON—Piano.  
 CONSTANCE A. D. MARTIN, L.T.C.M.—Piano.  
 MARY MORLEY, L.T.C.M.—Piano.  
 THELMA M. MUIR—Piano and Myers' Music Method.  
 EDITH MYERS, L.T.C.M.—Piano and Myers' Music Method.  
 MABEL O'BRIEN, L.T.C.M.—Piano.  
 F. ARTHUR OLIVER, L.T.C.M.—Piano and Organ.  
 ESTELLE M. ORTON—Voice.  
 T. J. PALMER, A.R.C.O.—Piano and Organ.  
 EVELYN PAMPHYLON, A.T.C.M.—Piano.  
 MRS. H. W. PARKER, L.T.C.M.—Voice.  
 MINERVA PERRY, L.T.C.M.—Piano.  
 BEATRICE M. PREST, L.T.C.M.—Violin.  
 EUGENIE QUEHEN, L.T.C.M., L.R. A. M.—Piano.  
 S. MARJORIE RATCLIFFE, L.T.C.M.—Voice.  
 LOUISE M. RISDON—Piano.  
 MURIEL M. ROGERS, A.T.C.M.—Piano.  
 MADELINE SCHIFF, L.T.C.M.—Piano.  
 H. ETHEL SHEPHERD, L.T.C.M.—Voice.  
 EDNA S. SHERRING—Piano.  
 DAVID DICK SLATER—Voice and the Art of Accompanying.  
 JOHN D. SLATTER, Bandmaster 48th Highlanders—Cornet, French Horn, Slide Trombone, Euphonium and Tuba.  
 MARY HEWITT SMART—Voice.  
 LEO SMITH—Violoncello.  
 MARIE SMITH—Violin.  
 ISABEL SNEATH, L.T.C.M.—Piano.  
 WINNIFRED L. STALKER, L.T.C.M.—Piano.  
 ALBERTA STAPLES—Piano.  
 AMY STERNBERG—Classical, National and Folk Dancing.  
 M. M. STEVENSON—Voice.  
 ANGELA von SZELISKA—Voice.  
 FRITZ THIELE—Piano and Organ.  
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 FLORENCE TURNER—Piano.  
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 ALICE WARK—Piano.  
 L. N. WATKINS—Guitar, Mandolin and Banjo.  
 BEATRICE M. WELLINGTON, A.C. S.E.—Physical Culture, Principles of Reading.  
 PAUL WELLS—Piano.  
 FRANK S. WELSMAN—Piano.  
 MARY WIDNER—Piano.  
 REVA WIDNER—Piano and Myers' Music Method.  
 R. F. WILKS—Piano Tuning.  
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 JEAN E. WILLIAMS, L.T.C.M.—Voice.  
 RACHAEL E. A. WILSON, Mus. Bac.—Piano.  
 HELEN R. WILSON, L.T.C.M.—Piano.  
 CHARLOTTE WITHERIL—Piano.



MUSICAL DIRECTOR'S STUDIO

# Toronto Conservatory of Music

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## History, Objects Etc.

THE TORONTO CONSERVATORY OF MUSIC, founded by the late Dr. Edward Fisher in 1886, and opened to the public in September, 1887, may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. The name "Conservatory" had been used by several institutions prior to 1886. These, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense in which that term is understood in some older countries.

The objects of the Conservatory, as stated in its charter, are manifold, but of chief public interest are the following:—

To furnish instruction in all branches of the Art and Science of Music, Voice Culture and Expression, and to furnish instruction in such other subjects as may be considered necessary for the fullest development of the students' mental and physical faculties preparatory to their pursuing music as a profession, with full power to acquire and hold by lease, purchase or otherwise all lands, buildings, real and personal property, instruments and appliances, patents, systems, licenses, rights or privileges necessary for the thorough equipment and maintenance of a Conservatory of Music, or beneficial directly or indirectly thereto; to furnish board and lodging for teachers, students and other persons in any way connected with the said Conservatory of Music, and to exercise all such powers as may be calculated to advance musical culture and appreciation.

Since its establishment the Toronto Conservatory of Music has occupied a pre-eminent position in Canada, consistently maintaining an unrivalled standard as regards the distinction of its faculty, its artistic results and the unique completeness of its general equipment.

The buildings of the Conservatory, together with their splendid situation, at the corner of College Street and University Avenue, compare favorably with some of the most famous institutions of the kind either in America or Europe. Originally located at the south-east corner of Yonge Street and Wilton Avenue, the remarkable growth of the institution led, in 1897, to the purchase of the present site and the erection of appropriate buildings. Extensive additions have been made from time to time, and subsequent purchases of adjoining buildings for class rooms and the establishment of the commodious women's residence to the south of the main buildings, have combined to provide an equipment which places the Conservatory in a most enviable position amongst the leading music schools of the Continent.

The Conservatory Music Hall, with seating capacity of over

five hundred, is architecturally one of the most elegant and acoustically one of the most satisfactory halls in Canada for chamber music and other recitals. In it is installed the splendid three-manual concert organ, one of the finest existing examples of the well-known firm of Casavant Freres, St. Hyacinthe, Quebec.

Two smaller lecture and recital halls add appreciably to the comprehensiveness and convenience of the Conservatory's equipment. Several excellent modern two-manual practice organs are installed in special practice rooms, and as regards the exceptional facilities existing in this respect, as in others, the institution stands alone in Canada and amply fills all the requirements of a music school of the first rank.

The record of the Conservatory, during the twenty-seven years of its existence, has been one of consistent development. Its actual enrollment during the season of 1913-14 approximated twenty-five hundred pupils. In order to meet the constantly increasing registration of pupils from all parts of the Dominion and many States of the neighboring Republic, plans have been prepared for further additions to the general equipment, and the already large number of class rooms.

The Conservatory Faculty is of exceptional strength and influence. Many of the most eminent Canadian musicians, as well as those who have been attracted to the Conservatory from the leading musical centres of England, Germany, France, the United States, and other countries, constitute a teaching personnel of rare distinction and efficiency.

The favorable location of the Conservatory has contributed much to its attractiveness. Situated near the centre of the city's population, in close proximity to the great cluster of educational and public buildings which are grouped around Queen's Park, including the University of Toronto and the Ontario Parliament Buildings, the Conservatory's surroundings are at once unique and impressive.

On May 31st, 1913, the Conservatory suffered the loss, through death, of Dr. Edward Fisher, founder of the institution, who for twenty-six years had guided the artistic activities of the important school of music which he had called into existence. The high standing of the Conservatory, its student enrolment at the time of Dr. Fisher's death, of over two thousand, the quality of its work and the contribution it has made to the musical life of Canada constitute it a lasting memorial to its founder, who was also for so long a period its administrator.

The Board of Governors of the Conservatory, on June 6th, 1913, appointed Dr. A. S. Vogt to fill the important position of Musical Director of the Conservatory rendered vacant through Dr.

Fisher's death. Dr. Vogt, whose work as conductor of the Mendelssohn Choir of Toronto, is well known throughout America, and who was for twenty-one years connected with the piano faculty of the Conservatory, immediately entered upon the duties of his appointment.

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## Advantages of Conservatory Instruction

The great Conservatories of European fame were so called because it was their mission to preserve (conserve) the true theory and practice of musical art from corruption. One of the first was that of Santa Maria Loreto of Naples, founded in 1537. Since then many others have been established in Italy, Germany, France, Russia, England and other countries, a few of which are wholly or in part maintained by Government, or otherwise subsidized. In America the Conservatory system depends almost solely upon public patronage for support.

The advantages of Conservatory over private instruction are numerous and varied. The genuine Conservatory of Music stands in much the same relation to the private teacher as the University does to the private tutor. Exceptional circumstances render it desirable at times to employ private instructors, whether in music or other branches of learning, but such exceptions only serve to emphasize the need of institutions carefully organized to meet the needs of the large majority of students.

Unfortunately, under existing conditions, even in the older countries of Europe, the music profession embraces many incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to judge as best he can of that person's fitness for his vocation.

A Conservatory of Music worthy of its title presents no such uncertainty to the mind of the pupil. Again, the stimulating atmosphere of a large music school is in itself a distinct advantage to the student. Narrowness and one-sidedness of culture are always to be guarded against by the music student of high aims, and no better safeguard from these faults can be found than in the broadening and inspiring influences of a comprehensive and progressive Conservatory of Music.

The Class System, in which pupils are arranged in graded classes, is available in all branches for such as desire it. Students of the Conservatory may take individual lessons either once, twice

or oftener each week, the lesson consisting of thirty, forty-five or sixty minutes in length, as may be desired, the tuition fees being proportioned to the length of the lesson.

In the study of music, theory and practice should always go hand-in-hand. While it is possible to obtain excellent results from private teachers, provided the best are selected, yet the Conservatory, with its carefully chosen specialists in every department, is best designed to give the student a full equipment as a musician, and send him forth into the world thoroughly prepared to do his best work as an artist, whether it be in the capacity of a teacher or performer.

## Departments of Instruction

The following list of Departments of Instruction, each having a definite field of work, and presenting such distinctive characteristics as to give it the importance of a separate school, indicates the comprehensive character of the institution's activities:—

### SCHOOL FOR THE PIANOFORTE.

- “ THE VOICE.
- “ THE ORGAN.
- “ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.
- “ THEORY, INCLUDING HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION, MUSICAL HISTORY AND ACOUSTICS.
- “ ORCHESTRAL AND BAND INSTRUMENTS, AND ORCHESTRAL PLAYING.
- “ EXPRESSION (Reading, Oratory, Physical Culture, etc.)
- “ LANGUAGES (Italian, German, French and Spanish).
- “ PIANO TUNING.
- “ KINDERGARTEN MUSIC METHOD.

## Free Advantages

### Theory, Sight Singing, Lectures, Orchestral Practice

Students of the Conservatory have, in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in THEORY. This course may be taken by all Conservatory students pursuing one or more principal

studies. An attractive method of teaching the rudiments of music has been adopted by the Conservatory, which renders the study of musical theory more practical and interesting than by the usual methods. No student should neglect the privilege of attending these classes, as they exercise an important influence on his or her general progress in whatever branch of music pursued. The above-named free elementary classes commence in the first week of October and February. Free Orchestral Practice is available for the more advanced pupils. (See page 43). Also LECTURES, accessible gratuitously to all Conservatory students, are at intervals given on such subjects as *Musical History and Biography*, *Aesthetics of Music*, *Analysis of Classical Works*, *Acoustics*, *Anatomy and Hygiene of the Vocal Organs*, *Health Principles*, and other relevant subjects. Such lectures form an intellectual background of great value to all who wish to acquire, with their practical studies, an intelligent and comprehensive view of musical art.

Free and partial scholarships are annually awarded to students in each of the leading departments, thus oftentimes facilitating the completion of courses of study which otherwise would be difficult to accomplish.

During the twenty-seven years of the Conservatory's existence scholarships amounting in the aggregate to \$60,000 have been awarded to its students.

## Concerts and Recitals

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts and recitals are held, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Occasionally, also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, frequent recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part. These exercises are of great advantage to pupils, stimulating them to increased exertion in their own studies, and furnishing opportunities for the development of their powers and the acquirement of the confidence necessary to a creditable performance in the presence of an audience.

The "Term Card" which all pupils receive on payment of their tuition at the beginning of each quarter, entitles them to admission to the great majority of Conservatory Concerts and

Recitals. For the best visiting and local concert attractions arrangements are frequently made whereby pupils of the Conservatory are enabled to obtain tickets at much reduced prices.

### Libraries

The Conservatory Reference Library has grown to such proportions as to make it an important feature in the equipment of the institution. The student here has ready access to the best works extant on music, the catalogue embracing the highest authorities on Musical History, Biography, Theory, Technique of the art in its various sub-divisions, Aesthetics, Pedagogies, etc., besides an extensive collection of opera, orchestral and oratorio scores, standard piano classics, chamber music, and other valuable works. Students have free and unrestricted use of the library during all hours when the Conservatory is open. The leading English, American and Canadian musical journals are kept on file in the reception room for the use of students.

Conservatory students also have access to the University Library and Reading Room, which is situated only five minutes' walk distant, on payment of the usual Students' Library Fee; and also, of course, to the new Free Public Library, situated on College Street, only two blocks west of the Conservatory.

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## Examinations, Certificates, Diplomas, Etc.

The Toronto Conservatory of Music affords every facility for the acquirement of a complete musical education, beginning with the Kindergarten, and ending only with the fullest development of each individual's talents and capabilities. Its aim is to furnish not only elementary instruction in the best and most thorough manner possible, and at the lowest practicable cost to the student, but also, through its senior teachers, to enable students possessing the requisite talent and application to fit themselves for professional careers in any chosen department of musical activity.

Examinations are held in the Conservatory in all departments twice during each academic year—the date of the first being at the end of the Winter Term, about February 1st; that of the second

The Conservatory's Local Examinations, held at the Conservatory or elsewhere, are open to all candidates who may present near the end of the Summer Term, about June 15th-25th. themselves, whether Conservatory students or not, on payment of

fees, and on complying with the prescribed rules and regulations. Examinations are not compulsory except for the obtaining of certificates and diplomas. Full information regarding the Conservatory's Local Examinations is set forth in the special Syllabus outlining the requirements for these examinations.

The Musical Director will be pleased to make appointments for consultation with any persons, whether students of the Conservatory or not, with regard to their qualifications for the study of music as a profession or as an accomplishment, the particular branches it would be best for them to study, the probable time required to complete the course they intend pursuing, and any other information that may be desired concerning their studies or student requirements.

### Certificates

Certificates, indicating that certain standards have been reached in the Conservatory's Local Examination, are awarded to candidates passing the Elementary, Primary, Junior and Intermediate Examinations, the Instrumental and Singing Certificates being granted only after candidates have passed the Theory Examinations connected with and prescribed for each subject and grade, as set forth in the Local Examination Syllabus. The Conservatory standards of marking in all Examinations are as follows: "PASS," 60 to 69 marks inclusive; "HONORS," 70 to 79 marks inclusive, and "FIRST CLASS HONORS," 80 to 100 marks.

*Note.*—Candidates may, if they choose, proceed at once to the Primary Examination without having passed the Elementary, to the Junior Examination without having passed the Primary, or to the Intermediate without having passed the Junior Examination.

### Graduation Diplomas (L.T.C.M.)

Diplomas are awarded to candidates passing the Graduating Examinations in any of the following departments, namely: Piano-forte, Voice, Organ, Musical Theory, Violin, Violoncello, Expression.

These Examinations are open only to students who have pursued their studies in the Conservatory for a period of at least one academic year.

Candidates may proceed at once to the Graduation Examination without taking the lower examinations.

Diplomas for graduation in instrumental or vocal music are awarded only after candidates have passed certain Theory Examinations as prescribed in the graduation requirements.

## Graduation Examination for Diploma of Licentiatehip (L.T.C.M.)

Important changes have been adopted by the Conservatory in connection with its Graduation Examinations, an advance in the already high graduating standard having been decided upon. Successful candidates in these Examinations will hereafter be entitled to style themselves Licentiates of the Toronto Conservatory of Music (L.T.C.M.). The change in this respect will be retroactive, all "Associates," or former graduates (Artists' Course), of the institution up to and including the Examinations of 1913-14 being entitled to style themselves "Licentiates" of the Conservatory, and to use the letters L.T.C.M. as indicating the same. Graduates of the Pianoforte Teachers' Normal Course will not be affected by this change, but will, as before, be known as "Associates." Graduates of the School of Expression will hereafter be known as Licentiates of the Conservatory School of Expression and will be entitled to use the letters L.C.S.E., indicative of the same.

## Associateship Diplomas, (A.T.C.M.)

An important departure has been instituted by the Conservatory, designed to meet the requirements of students who have pursued their studies beyond the standards prescribed in connection with the Examinations of the Intermediate Grades; and who may have developed a higher order of proficiency as solo performers, combined with advanced practical knowledge of modern pedagogical methods qualifying them as teachers in their respective branches of study. These Examinations for the newly established Associateship Diplomas will be open to Conservatory students as well as to candidates entering at any of the Conservatory's Local Centres.

Full details of the practical requirements in connection with the Associateship Examinations are set forth in the Special Syllabus issued in connection with the requirements of the Conservatory's Local Centre Examinations. Diplomas entitling successful candidates for the Associateship Examinations to style themselves Associates of the Toronto Conservatory of Music, and to use the letters A.T.C.M., as indicating the same, will be awarded to candidates who have also passed the necessary Theory Examinations as set forth in the Local Centre Syllabus.

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## Special Certificates

No letters of recommendation or testimonials other than the Certificates or Diplomas of the Conservatory will be given to pupils of the institution. Following the plan of some of the leading European institutions, however, undergraduates who have been in attendance for at least two years and who have shown talent and application in special work under some of the leading teachers of the Conservatory, will be entitled to receive a Directorial Certificate, testifying to their professional standing, recording such examinations as they may have passed, and detailing the artistic work actually covered by them during their student period. The fee for this Special Certificate is \$10.00.

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## Pianoforte Department

The success attending the Toronto Conservatory Piano School has been conspicuous throughout its history. A number of the leading members of the Piano Faculty have been trained in the best schools or by the most eminent private teachers of Berlin, Leipzig, Vienna, London and other art centres of Europe. Many of the Conservatory's piano graduates and undergraduates are filling important positions throughout Canada and elsewhere, while its piano students at present in attendance are numbered by many hundreds. The teachers in the Elementary, Primary and Junior grades of this department have been carefully chosen and are admirably equipped for the important work of laying a proper foundation in the playing of every Conservatory pupil, at whatever age he or she may enter the institution. Owing to the thoroughness of the training imparted younger students they are not, at later periods, likely to be subjected to the discouraging experience so common of having to undo their previous work and lay an entirely new foundation for their playing.

While the standard classical composers are drawn upon for the greater part of the Piano curriculum, the more modern romantic school is by no means neglected. The Conservatory recognizes the fact that pianists of the present day must be versatile and many-sided in their artistic resources, and to this end the Piano course is planned from its most elementary stage upwards. Frequent Piano recitals are given both by members of the Faculty and students, the latter being thus enabled not only to cultivate their tastes by hearing the best composers interpreted by competent

artists, but to develop their own powers of performance to the fullest extent.

The younger students are encouraged to take part in the Primary and Junior Recitals as soon as they are properly grounded in the first requirements of touch, phrasing and musical conception.

## Local Centre Pianoforte Examinations, Including Associateship (A.T.C.M.)

The requirements for the various Local Centre Grades—Elementary, Primary, Junior and Intermediate—and for the Associateship Examination (A.T.C.M.) are published in the LOCAL CENTRE SYLLABUS, and may be had on application to the Registrar.

## Graduation Pianoforte Examination (L.T.C.M.)

Candidates must be prepared to play eight numbers selected from the following list of compositions, one number of which shall be by Bach, one by Beethoven, one by Chopin, one by Liszt, and one by Schumann. One number must be prepared without teacher's assistance.

*Note.*—The editions indicated in connection with certain compositions on the list are given merely for the purpose of identification. Any standard edition will be accepted by the examiner.

The candidate's selections must include one complete Concerto for Piano and Orchestra, chosen from the following:—

*Mozart*—D Minor; A Major.

*Beethoven*—C Major; C Minor; G Major.

*Mendelssohn*—G Minor; G Major.

*Schumann*—A Minor.

*Liszt*—E♭ Major.

*Chopin*—E Minor; F Minor.

*Grieg*—A Minor.

*Saint-Saëns*—G Minor.

*Macdowell*—A Minor; D Minor.

*Rubinstein*—D Minor.

*Tschaikowsky*—B♭ Minor.

One of the following works of chamber music will be accepted in place of any one specified graduating solo number:—

*Beethoven*—Trio in G Major, Op. 1, No. 3.

Trio in B♭, Op. 79.

Kreutzer Sonata.

*Brahms*—Trio in C Minor.

*Dvorak*—Trio in B♭, Op. 21.

*Mozart*—Trio in G Major.

*Mendelssohn*—Trio in D Minor.

*Schumann*—Quartette in E♭.

*Saint-Saëns*—Trio, F Major.

## List of Graduating Compositions (L.T.C.M)

- Bach, J. S.*—Chromatic Fantasie and Fugue (Edition Peters, Vol. 207).  
Toccatina and Fugue, D Minor (Tausig's Transcription).  
English Suite, No. 6 (Edition Peters, Vol. 204).  
Prelude and Fugue, A Minor (Liszt's Transcription).  
Fantasia and Fugue, G Minor (Edition Peters, Vol. 211).  
Passacaglia, C Minor (D'Albert's Transcription).
- Beethoven, L. van*—Waldstein Sonata, Op. 53.  
Sonata Appassionata, Op. 57.  
Sonata, Op. 101.  
Sonata, Op. 109.  
Thirty-two Variations (Ed. Peters, Vol. 298 B).
- Brahms, Johannes*—Sonata, C Major, Op. 1 (Simrock).  
Sonata, F# Minor, Op. 2 (Simrock).  
Variations, Op. 9 (Simrock).  
Scherzo, Op. 4 (Simrock).  
Variations and Fugue, Op. 24 (Simrock).
- Chopin, F.*—Sonata, Bb Minor, Op. 35.  
Ballade, G Minor, Op. 23.  
Polonaise in Ab, Op. 53.  
Etudes, Op. 10, Nos. 1, 2, 4; 9, 10, 11.  
Etudes, Op. 25, Nos. 1, 6, 8; 3, 4, 5; 10, 11, 12.  
Scherzo, Bb Minor, Op. 31.
- Dvorak, Anton*—Slavische Tänze, Op. 46, Bk. I (Bote & Bock).  
Slavische Tänze, Op. 46, Bk. II (Bote & Bock).
- Grieg, Eduard*—Ballade, G Minor, Op. 24 (Peters).
- Liszt, Franz*—Ballade, B Minor.  
Polonaise in E.  
Tarantella (Venezia e Napoli).  
Rhapsodies Hongroise, No. 1; 2; 9; 12; 14; 15.
- Macdowell, Edward A.*—Sonata (Tragica), No. 1, Op. 45, G Minor (Breitkopf & Härtel).  
Sonata (Keltic), No. 4, Op. 59 (Schmidt).
- Mendelssohn, F.*—Variations Serieuses, Op. 54.
- Paderevski, I. J.*—Thème Varié. Op. 16, No. 3.
- Rachmaninoff, S.*—Sonata, Op. 28 (Gutheil).
- Saint-Saens, C.*—Six Bagatelles, Op. 3 (Durand).  
Caprice in G, with Fugue.  
Six Etudes, Op. 111, Bk. II (Durand).
- Schumann, R.*—Papillons, Op. 2.  
Toccatina, Op. 7.  
Six Etudes de Concert, Op. 10 (any three).  
Kreisleriana, Op. 16.  
Carnival, Op. 9.  
Sonata, F# Minor, Op. 11.  
Faschingschwank Aus Wien, Op. 26.  
Sonata, G Minor, Op. 22.
- Schubert-Tausig*—Marche Militaire.
- Schytte, L.*—Sonata, Bb, Op. 53 (Schirmer).
- Sjörgren, Emil*—Sonata, E Minor, Op. 35 (Hansen).
- Smetana, F.*—Concert Etude, By the Seashore, Op. 17.
- Strauss, Richard*—Burleske, D Minor (Steingraber).
- Tschaikowsky, P.*—Paraphrase de Concert, sur l'Opera, Eugène Oneguine, Op. 81.

## Technical and Other Tests

Candidates will be required to play three etudes, to be chosen by the candidates from the Clementi-Tausig Gradus ad Parnassum, the choice to be made from the following numbers:—1 and 2 (counting as one number), 3 and 7, 11, 13, 17, 19 and 21; also any etude from Kullak's School of Octaves, Vol. II., except the legato etude in F, No. 3; also one etude from any one of the following works, viz.:—Moscheles, Op. 70; Henselt, Op. 2 and Op. 5; Chopin, Op. 10 or Op. 25, or Liszt's Paganini Etudes.

Candidates will also be required to play from memory the following:—

**SCALES** (Legato and Staccato)—(a) Major and minor scales, hands together, similar and contrary motion, the legato in quarter, eighth and sixteenth notes; staccato, hand and finger touches, in quarter and eighth notes; compass in similar motion four, and in contrary motion two octaves.

The major and both modes of the minor scales are also required in similar motion, separated by a third, a sixth and a tenth.

The harmonic minor scales are required in both similar and contrary motion; the melodic minor in similar motion only.

Metronome  $\text{♩} = 120$ .

The chromatic scale, beginning on any note, similar and contrary motion, quarter, eighth and sixteenth notes; also in similar motion, separated by a minor third, a minor sixth, and a minor tenth; staccato in quarter and eighth notes only.

Metronome  $\text{♩} = 120$ .

All scales should also be played in triplet rhythms in quarter and eighth notes.

**CHORDS**—(b) Major and minor common chords, in triad and four-note forms, dominant and diminished seventh chords, in four-note form, with inversions, solid and broken, hands together. The solid chords to be played in quarter notes, with legato, half-staccato and staccato touches; the broken triads in quarter and eighth notes, and the four-note chords in quarter, eighth and sixteenth notes.

Metronome  $\text{♩} = 120$ .

**ARPEGGIOS** (Legato and Staccato)—(c) Arpeggios formed on all major and minor chords, also the dominant seventh and diminished seventh chords, all with inversions, the legato in quarter, eighth and sixteenth notes; staccato, hand touch, in quarter

and eighth notes. The seventh chords to be played also in triplets, quarter and eighth notes only.

Metronome ♩ = 126.

OCTAVES—(d) Major, minor and chromatic scales, in octaves, hands together, in similar motion, with any variety of touch required. The staccato in quarter, eighth and sixteenth notes, the legato and arm touches in quarter and eighth notes only.

Also the major and harmonic minor scales in contrary motion.

Metronome ♩ = 100 (similar motion).

Metronome ♩ = 80 (contrary motion).

#### SCALES IN DOUBLE THIRDS AND DOUBLE SIXTHS—

(e) All major and harmonic minor scales, at a moderate tempo, in double thirds and double sixths, compass two octaves.

EAR TEST—Sing minor scales, melodic and harmonic, and all major and minor intervals within the compass of an octave, or, if unable to sing, recognize the scales and intervals when played by the examiner.

*Note.*—Piano candidates who hold the Intermediate Sight-Singing Certificate will be allowed full marks on the ear test without examination.

PLAYING FROM A FIGURED BASS—Candidates will be required to play from a figured Bass, adding three upper parts. This test may include the dominant and diminished seventh chords, with their inversions, also augmented chords.

SIGHT PLAYING AND TRANSPOSING TESTS.—Candidates will be required to play at sight a composition equal to the more difficult Junior pieces, and transpose and play at sight, in any given key, the accompaniment to a song of the Primary grade.

Marks will be awarded under the following heads:—

#### TECHNIC—

Scales, Arpeggios, Chords, Octaves..... 20

#### INTERPRETATION OF PIECES—

Analyzed as follows:

(a) Correctness of notation, choice and steadiness of tempo, quality of touch, variety of tone and phrasing	18
(b) Use of Pedal.....	8
(c) Conception, control, style and artistic delivery, musicianship in self-studied piece and other work.....	28
(d) Memory playing .....	6
	60
Sight Playing and Transposing.....	10
Playing from a Figured Bass.....	5
Ear Test .....	5

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100

*Note.*—Candidates obtaining 60 per centum or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to present themselves for a supplemental examination before a Diploma is awarded.

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## Pianoforte Diploma

Candidates passing the Graduating Pianoforte Examination will receive a T.C.M. Pianoforte Diploma (L.T.C.M.) after obtaining the Junior Theory and the Musical Form Certificates.

Examination Fees .....	\$10.00
Diploma .....	5.00

*Note.*—Fee for Diploma should be paid together with fee for examination. In case of failure to pass, the amount of the Diploma fee will be refunded.

## Post-Graduate Pianoforte Examination

Graduates of the Pianoforte Department of the Conservatory of Music, who wish to pursue special courses of study with a view to fitting themselves for positions of greater responsibility in the profession, will be afforded every opportunity for so doing under the leading masters of the institution. A period of two years in Post-Graduate work is required for those applying for the Post-Graduate Diploma of the Conservatory. Candidates passing this advanced examination, which includes possession of the Intermediate Theory and Musical History Certificates, will receive the Post-Graduate Diploma entitling the candidate to Fellowship in the Conservatory (F.T.C.M.)

Examination Fees .....	\$12.00
Diploma (see note above).....	5.00

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## The Organ School

In the Organ Department the Conservatory affords its students every facility for a complete course of instruction in the various great schools and in all departments of organ music.

The Organ Faculty of the Conservatory is one of notable strength, comprising, as it does, musicians whose education and experience have been gained in England, Germany, France or the United States, and whose reputation in Canada is well established.

Particulars regarding the various Examinations preceding the graduation (L.T.C.M.) standard, may be found in the Syllabus prescribed for the Examinations of the Conservatory's Local Centres. For such as may wish to further advance themselves as church or concert organists a special Post-Graduate or Fellowship Examination, following the Licentiate, will be available.

A notable advance was made in 1908 in the equipment of this department by the installation in the Music Hall of a new and magnificent instrument of the most modern character.

No expense was spared to make this Organ, with regard to voicing, delicacy of action, completeness of mechanical registers and pistons, and plan of instrument throughout, as nearly perfect as could be effected within the moderate dimensions of the Conservatory Music Hall.

It was built by the Messrs. Casavant Freres, of St. Hyacinthe, Que., a firm that has been pronounced by some of the best living organists as unexcelled in the art of Organ building.

Two fine tubular-pneumatic, two-manual Pipe Organs, designed specially for practice purposes, are also available for daily use by Organ students.

Lessons and practice are obtainable on every week day, and also during the evenings.

Specification of the new Concert Organ in the Conservatory Music Hall.

Compass of Manuals, CC to C, 61 keys. Compass of Pedals, CCC to G, 32 keys.

### GREAT ORGAN.

NOTES. FEET.			NOTES. FEET.		
1. Double Open Diapason	73	16	5. Dolce	73	8
2. Open Diapason No. 1			6. Principal	73	4
(6 inch wind, leathered			7. Wald Flöte	73	4
and heavy metal) ....	73	8	8. Twelfth	68	2 3/4
3. Open Diapason No. 2			9. Fifteenth	68	2
(medium voicing) ....	73	8	10. Mixture ..... 3 ranks	219	
4. Doppel Flöte	73	8	11. Trumpet (6 inch wind)	73	8

## SWELL ORGAN.

NOTES. FEET.		NOTES. FEET.	
12. Bourdon .....	73 16	18. Flauto Traverso .....	73 4
13. Open Diapason (large scale) .....	73 8	19. Gemshorn .....	73 4
14. Stopped Diapason ....	73 8	20. Piccolo .....	68 2
15. Viol di Gamba .....	73 8	21. Mixture ..... 4 ranks	292
16. Voix Celeste .....	49 8	22. Cornopean (6 in. wind)	73 8
17. Aeoline .....	73 8	23. Oboe .....	73 8
		24. Vox Humana .....	73 8

## CHOIR ORGAN.

NOTES. FEET.		NOTES. FEET.	
25. Geigen Principal ....	73 8	29. Violina .....	73 4
26. Melodia .....	73 8	30. Flageolet .....	73 2
27. Dulciana .....	73 8	31. Contra Fagotto .....	73 16
28. Harmonic Flute .....	73 4	32. Clarinet .....	73 8

## PEDAL ORGAN.

NOTES. FEET.		NOTES. FEET.	
33. Double Bourdon (Re-sultant) .....	32 32	37. Lieblich Bourdon ....	32 16
34. Double Open (wood) ..	32 16	38. Flute .....	32 8
35. Double Open (metal) ..	32 16	39. Violoncello .....	32 8
36. Bourdon .....	32 16	40. Dolce Flute .....	32 8
		41. Trombone (6 in. wind)	32 16

## MECHANICAL REGISTERS.

42. Great to Pedal.	52. Choir to Great.
43. Swell to Pedal.	53. Choir Sub to Great.
44. Choir to Pedal.	54. Choir Super to Great.
45. Swell Super to Pedal.	55. Great Super.
46. Swell to Great.	56. Swell Sub.
47. Swell Sub to Great.	57. Swell Super.
48. Swell Super to Great.	58. Choir Sub.
49. Swell to Choir.	59. Choir Super.
50. Swell Sub to Choir.	60. Tremulant to Swell.
51. Swell Super to Choir.	61. Tremulant to Choir.

## PISTONS.

4 Adjustable to Swell.	1 Reversible Swell to Pedal.
4 Adjustable to Great.	1 Reversible Choir to Pedal (thumb).
3 Adjustable to Choir.	1 Reversible Swell to Great.
3 Adjustable to Pedal (foot).	1 Reversible Swell to Choir.
4 Acting on all stops and couplers (foot).	1 Reversible Choir to Great.
1 Reversible Great to Pedal (foot).	1 Swell Pedal.
1 Reversible Great to Pedal.	1 Swell Pedal to Choir.
	1 Crescendo Pedal.

Organ blown by a special slow speed orgoblo.

Console placed in front of the stage.

Action electric throughout.

Manual pistons independent of Pedal Organ.

Piston placed at side to take in all stops and couplers.

Wind Indicator and Crescendo Indicator disc style.

Foot Piston bringing on all high pressure reeds.

Specification of the Conservatory Practice Organ (No. 2).  
Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

## GREAT ORGAN.

NOTES. FEET.		NOTES. FEET.	
1. Open Diapason ... Metal	61 8	3. Dulciana .....	Metal 61 8
2. Melodia .....	Wood 61 8	4. Principal .....	Metal 61 4

## SWELL ORGAN.

NOTES. FEET.		NOTES. FEET.	
5. Stopped Diapason. Wood	61 8	7. Harmonic Flute..	Metal 61 4
6. Aeoline .....	Metal 61 8	8. Oboe .....	Metal 61 8

## PEDAL ORGAN.

NOTES. FEET.	
9. Bourdon .....	Wood 30 16

## COUPLERS.

10. Swell to Great.	13. Swell at Octaves on itself.
11. Swell to Great Sub-Octave.	15. Swell to Pedal.
12. Swell to Great Super-Octave.	14. Great to Pedal.

## COMBINATION PISTONS.

- Two to Great.
- Two to Swell.

## PEDAL MOVEMENTS.

Reversible Great to Pedal.

Tremolo to Swell.

Crescendo to Full Organ.

Sforzando.

Radiating Pedal Board, tubular pneumatic throughout.

The above described organ was built in 1905 by Messrs. Breckels & Mathews, organ builders, Toronto.

## Specification of the Conservatory Practice Organ (No. 3).

Built in 1913 by Cassavant Freres.

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

## GREAT ORGAN.

NOTES. FEET.		NOTES. FEET.	
1. Open Diapason... Metal	61 8	4. Principal .....	Metal 61 4
2. Melodia . . . . .	Wood 61 8	5. Wald Flöte .....	61 4
3. Dulciana .....	Metal 61 8		

## SWELL ORGAN.

NOTES. FEET.		NOTES. FEET.	
6. Geigen Principal..	Metal 61 8	9. Voix Celeste.....	Metal 49 8
7. Stopped Diapason. Wood	61 8	10. Flute Harmonic..	Metal 61 4
8. Viola di Gamba..	Metal 61 8	11. Oboe .....	Metal 61 8

## PEDAL ORGAN.

NOTES. FEET.		NOTES. FEET.	
12. Bourdon .....	Wood 30 16	13. Bass Flute .....	Wood 30 8

## COUPLERS, ETC.

14. Tremulant.	19. Swell to Great.
15. Swell Super-Octave.	20. Great to Pedal.
16. Swell Sub-Octave.	21. Swell to Pedal.
17. Swell Sub to Great.	22. Great Super-Octave.
18. Swell Super to Great.	

## PISTONS.

Three to Swell Organ.  
Four to Great Organ.

## PEDAL MOVEMENTS.

Reversible Great to Pedal.  
Crescendo Pedal to Full Organ.  
Balanced Swell Pedal.  
Action Tubular Pneumatic throughout.

## Graduation Organ Examination (L.T.C.M.)

Candidates for graduation must be prepared to perform six pieces selected from the following list of compositions, one number of which shall be by Bach, one by Mendelssohn, one by Rheinberger, and one by Guilmant. One number must be prepared without teacher's assistance:—

*Bach, J. S.*—Fantasia and Fugue in G Minor, Book 8 (Novello).

Sonata No. 1 in E $\flat$ , Book No. 4 (Novello).

Toccata and Fugue in F Major, Book 9 (Novello).

Toccata and Fugue in C Major, Book No. 9 (Novello).

Concerto No. 1 in G Major, Book No. 11 (Novello).

*Best, W. T.*—Prelude and Fugue in E Minor, Op. 2, No. 3.

*Borowski, Felix*—Sonata No. 1 in A Minor.

*Bossi, M. E.*—Etude Symphonique, Op. 78 (Schirmer).

*Capocci, F.*—Toccata in E $\flat$ .

*Debussy, C.*—Le Cathédrale Engloutie (Novello).

*Elgar, Edward*—Sonata in G Major, Op. 28 (Breitkopf & Haertel).

*d'Ervy, E.*—Meditation and Toccata.

*Guilmant, A.*—Sonata No. 1, Op. 42 (Schott).

Sonata No. 5, Op. 80 (Schott).

Sonata No. 6, Op. 86 (Schott).

Sonata No. 7, Op. 89 (Schott).

*Handel, G. F.*—Six Organ Concertos, edited by Best (Novello):—

No. 1, in G Minor;

No. 2, in B $\flat$ .

*Harwood, Basil*—Sonata No. 1.

Dithyramb.

*Karg-Elert, S.*—Sonatina in A Minor (Novello).

Symphony in G Minor, Op. 38 (Novello).

*Krebs, J. L.*—Grosse Fantaie und Fuge (Rieter Biedermann).

*Lemare, E. H.*—Fantasia Fugue, Op. 48 (Novello).

*Liszt-Fricker*—Fugue on "Ad nos, ad salutarem undam" (Breitkopf & Haertel).

*Mailly, A.*—Sonata in D Minor, Op. 1.

*Maquaire, A.*—Première Symphonie. Op. 20 (any two movements).

*Mendelssohn F.*—Sonata No. 1.

Sonata No. 4.

- Merkel, G.*—Sonata No. 4, Op. 115.  
     Sonata No. 8, in B Minor.  
     Fantasia and Fugue in C, Op. 5.
- Reger, Max*—Prelude and Fugue in C, Op. 7.  
     Sonata in C Minor.  
     Variationen und Fuge, Op. 73 (Bote & Bock).
- Reubke*—Sonata in C Minor.
- Rheinberger, J.*—Sonata No. 14 in C, Op. 165 (Forberg).  
     Sonata No. 15, in D, Op. 168 (Forberg).  
     Sonata No. 20, in F, Op. 196 (Forberg).
- Salome, Th.*—Sonata in C Minor.
- Smart, Henry*—Con Moto Moderato (en forme d'overture).
- Wesley, S. S.*—Choral Song and Fugue (Novello).
- Widor, C. M.*—Symphony No. 1, in C (Novello).  
     Symphony No. 5, in F (Novello).  
     Symphony No. 6, in G (Novello).
- Willan, Healey*—Prelude and Fugue in C Minor (Novello Recital Series, No. 36).  
     Epilogue (Novello, Orig. Comp. 394).

## Technical and other Tests

1. Candidates for this examination will be required, in the following service routine, to modulate from any given key to another; to play at sight, with appropriate registration, an anthem selected by the Examiners, and a sacred song set with Piano accompaniment, the accompaniment to be played in a manner appropriate to the organ. Candidates will also be tested in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys, and in playing their own arrangements of the accompaniments of a representative Handel Oratorio Chorus.

2. Sing any one of the four parts of an anthem of moderate difficulty—strength and quality of voice not important.

3. Sing major, minor (melodic and harmonic) and chromatic scales, from any given note without accompaniment; also major and minor intervals, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, above or below any given note.

*Note.*—Senior Organ candidates who hold the Senior Sight-Singing Certificate will be allowed marks on the Sight-Singing Test without examination, as follows:—

With First-class Honors .....	full (10) marks.
With Honors .....	8 marks.
With a Pass.....	6 marks.

4. Candidates will be examined in the principles of modern Organ construction and of tuning. (Consult "Catechism of the Organ," by J. W. Hinton, M.A., Mus.D.)

## Organ Diploma (L.T.C.M.)

Candidates passing the Licentiate Organ Examination will receive the L.T.C.M. Organ Diploma after obtaining the T.C.M. Junior Theory and Musical Form Certificates.

Examination Fees .....	\$10.00
Diploma (see note, page 22) .....	5.00

Marks will be awarded under the following heads:—

	<i>Maximum.</i>
STYLE AND EXPRESSION, including Registration, Rhythmical Quality of Work, Part-playing and Pedalling .....	40
SERVICE WORK, embodying Sight-playing to Anthem, Accompaniment of Handel Chorus and Sacred Song, Reading Vocal Score in four parts, Transposing Chorale and Modulation .....	40
Sight-singing .....	10
Oral Examination on Organ Tuning .....	10
	<hr/> 100

## Post-Graduate Course in Organ

Candidates for the Post-Graduate Diploma will require to have continued their studies at the Conservatory for two years after obtaining the Graduating Diploma (L. T. C. M.).

This course will embody the study of the more difficult organ compositions of the various schools of organ music, several appearances in formal recitals on the Conservatory Concert Organ, and a reasonable proficiency in Improvisation, Score-reading and Conducting.

The examination tests will include playing at sight from a figured bass; harmonizing a given melody at the organ; playing from a vocal score written in Bass, Tenor, Alto and Treble Clefs, transposing the accompaniment of a sacred song at sight, and singing at sight any one of the four parts of an unfamiliar oratorio chorus (strength and quality of voice not important).

Candidates will be tested by questions on the general structure of the Organ, especially as regards the pneumatic and electro-pneumatic actions; on the combination and contrasting of the various registers; on tuning; on the structure of the pipes, and on the causes for the different qualities of tone. (Suggested books on Organ Construction: A Catechism of the Organ, Hinton; Organ Construction, Hinton; Dictionary of Organ Stops, Wedgwood.)

## Post-Graduate Organ Diploma

Candidates passing the Post-Graduate Organ Examination will receive the Toronto Conservatory of Music Post-Graduate Diploma, entitling the candidate to Fellowship in the Conservatory (F. T. C. M.), after obtaining the Conservatory Intermediate Theory and Musical History Certificates.

Examination Fees .....	\$12.00
Diploma (see note, page 22) .....	5.00

## The Violin Department

The String Instrument section of the Conservatory's work has in recent years developed into one of the most successful and significant of any of the institution's departments. A faculty of unusual strength is in charge of the various activities of this branch of study, including artists of European experience and reputation and of highest artistic and professional standing locally.

Particulars concerning the various Examinations preceding the Violin and Violoncello Graduation (L.T.C.M.) standards may be gathered from the Local Centre Syllabus in all Examinations.

### Graduation Violin Examination (L.T.C.M.)

Candidates must be prepared to play six compositions selected from the following lists, one of which must be a complete Concerto, and one a complete Sonata. It will not be necessary to memorize the Sonata. Of the remaining four numbers one must be prepared without teacher's assistance:—

*Bruch*—Concerto in G Minor.

Concerto in D Minor.

Romance, Op. 42.

Scottish Fantasia.

*Beethoven*—Concerto in D Major.

Sonatas for Piano and Violin, Nos. 3, 6, 7, 8, 9, 10 (any one).

*Brahms*—Concerto.

Sonatas (any one).

*Brahms-Joachim*—Hungarian Dance, No. 5.

*Bach*—Prelude (Sonata No. 1, for Violin alone).

Fugue (Sonata No. 1, for Violin alone).

Fugue (Sonata No. 3, for Violin alone).

Chaconna (Sonata No. 4, for Violin alone).

Prelude (Sonata No. 5, for Violin alone).

Prelude (Sonata No. 6, for Violin alone).

- Bazzini*—La Ronde de Lutins.  
           Allegro de Concert.  
*Chopin-Sarasate*—Nocturne in E $\flat$ .  
*David*—Scherzo Capriccioso.  
*Debussy*—Menuet.  
           En Bateau.  
*Drigo-Auer*—Valse Bluetie.  
*Ernst*—Concerto in F $\sharp$  Minor.  
           Othello Fantasie.  
*Godard*—Concerto in A Minor.  
*Guiraud*—Caprice (one movement).  
*Grieg*—Sonatas (any one).  
*Hubay*—The Zephyr.  
           The Butterfly.  
*Joachim*—Hungarian Concerto.  
*Lipinsky*—Concerto Militaire.  
*Laub*—Polonaise.  
*Mussenet-Hubay*—Crepuscule.  
*Mendelssohn*—Concerto in E Minor.  
*Nachez*—Dances Triganes.  
*Paganini*—Concerto in D Minor.  
           Caprices (any one), (Kreisler arrangement).  
           Campanella.  
*Paganini-Kreisler*—Praeludium and Allegro.  
*Rubinstein*—Sonata for Violin and Piano.  
*Sarasate*—Zapadeado, Op. 23, No. 2.  
           Zigeunerweisen.  
           Introduction and Caprice Jota.  
*Sauret*—Farfalla.  
*Sinigaglia*—Rapsodia Piemontese.  
*Spohr*—Concertos (any one, complete).  
*Saint-Saens*—Concerto in B Minor.  
           Introduction and Rondo Capriccioso.  
           Havanaise.  
*Schütt*—Suite in D Minor (first movement).  
*Schumann*—Sonatas (any one).  
*Tartini*—Le Trille de Diable.  
*Tschaikowski*—Concerto in D Major.  
*Vieuxtemps*—Concertos (any one).  
           L'orage, Op. 22, No. 6.  
*Wieniawski*—Concerto No. 2. in D Minor.  
           Souvenir de Moscow.  
           Polonaise in A Major.  
           Scherzo Tarantella.  
*Wagner-Wilhelmj*—Siegfried Paraphrase.

## Technical and Other Tests

Candidates must be prepared to play the following technical and other tests:—

1. All major and minor scales, three octaves at various degrees of speed as may be suggested by the examiner.
2. All scales in octaves, thirds and sixths (two octaves).

3. Arpeggios, in all keys, to be played in octaves (compass two octaves).

4. SIGHT READING.—Play at sight a slow movement and a fast movement from a composition equal in difficulty to a piece of the Conservatory's Local Centre Intermediate standard.

PUBLIC RECITAL.—Before a Diploma is granted the candidate will be required to perform in a public recital either (a) the violin part of a standard trio, quartet or quintet (to be submitted beforehand for the approval of the Musical Director), or (b) a program of solo numbers requiring at least fifty minutes for performance.

### Violin Diploma Graduation (L.T.C.M.)

Candidates passing the Violin Licentiate Examination will receive the Conservatory's Licentiate Diploma, after obtaining the T. C. M. Junior Theory Musical Form and the Primary (Local Centre) Pianoforte Certificates.

Examination Fees .....	\$10.00
Diploma (see note, page 22).....	5.00

Marks will be awarded under the following heads:—

	<i>Maximum.</i>
TECHNIC, as shown in Scales and Arpeggios.....	20
INTERPRETATION OF PIECES—	
(a) Correctness of Notation, Phrasing, and Correct Observation of Value of Notes, Rests, etc.....	15
(b) Individuality, Style and all Natural Qualifications....	15
(c) Tone Quality and Volume.....	20
	— 50
Sight reading .....	20
Memory playing .....	10
	100

Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to appear in a supplemental examination before a Diploma is awarded.

### Graduation Violoncello Examinations (L.T.C.M.)

For this examination candidates will be required to satisfy the examiners in all the pieces grouped under the letter A; and in addition will be required to play one piece selected from those grouped under the letter B, and one from those under the letter C.

## A

*Bach, J. S.*—Suite (Sonata) in C Major.

*Becker, Hugo*—Exercises on Richard Wagner's "Ring of the Niebelung."

*Piatti, Alfredo*—Dodici Capricci (excepting Nos. 3, 5, 12).

*Beethoven*—String Quartet No. 9 (Op. 59, No. 3), in C Major.

Trio for Pianoforte, Violin and Violoncello, in B Flat (No. 7).

## B.

*Beethoven*—Sonata in A Major, Op. 69.

*Brahms*—Sonata in E Minor, Op. 36.

Sonata in F Major, Op. 99.

*Dayas, William*—Sonata in F Major.

*Eckert*—Concerto in D Minor.

*Lalo*—Concerto in D Minor.

*Romberg*—Concerto in D Minor, No. 2.

Concerto in D Minor, No. 4.

*Saint-Saens*—Concerto in A Minor.

*Schumann*—Concerto in A Minor, Op. 129.

Fünf Stücke in Volkston, Op. 102.

## C.

*Bach, J.S.*—Obligato from Bass Aria, St. Matthew Passion (Fuchs-Schott).

*Boccherini*—Adagio and Allegro from Sonata in A Major (Schott).

*Cossmann*—Study in C Major from the "Five Concert Studies," Op. 10.

*Davidoff*—By the Fountain.

Waltz in B Minor (Silhouetten, Op. 41).

*Kummer*—Any two (2) studies from the Huit Grandes Etudes.

*Marcello*—Sonata in F Major (Augener 5503) or (Piatti-Simrock).

*Valentini*—Sonate in E (Piatti-Schott).

## Technical and Other Tests

Candidates must be prepared to play the scales and arpeggios from Cossmann's "Finger Exercises."

**SIGHT READING.**—In addition to the reading at sight of some piece of moderate difficulty candidates may be required to play excerpts chosen from the orchestral works of Beethoven, Brahms and Wagner.

Marks will be awarded under the following heads:—

Maximum.

### TECHNIQUE—

Of Bow .....	10	
Of Left Hand .....	20	
	—	30

### RENDERING OF PIECES—

Tone (quality and volume) .....	15	
Individuality and all Natural Qualifications .....	20	
Correctness of Notation, Phrasing, Tempo, etc. ....	15	
	—	50

Sight-reading . . . . .	10	
Memory .....	10	

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100

Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in Interpretation of Pieces, will be required to appear in a supplemental examination before a Diploma is awarded.

### Violoncello Diploma (L.T.C.M.)

Candidates passing the Licentiate Violoncello Examination will receive the T. C. M. Violoncello Diploma, after obtaining the T. C. M. Junior Theory Musical Form and Primary Piano-forte Certificate.

Examination Fees .....	\$10.00
Diploma (see note, page 22).....	5.00

## Vocal Department

The Vocal Faculty of the Toronto Conservatory of Music represents one of the strongest and most distinctive features of the institution's activities. Instruction in this department embodies such courses as tend to the technical and artistic development of the vocal student, including studies in the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in scales, major, minor and chromatic, and arpeggios; embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetic feeling in art; English ballads and sacred songs; German, Italian and French songs; Opera and Oratorio; Recitative and Aria, etc.

Every possible advantage will be afforded students who wish to prepare themselves to graduate professionally for the concert room, oratorio, or the lyric stage, and advanced students have all needful facilities for gaining experience in public singing at the Conservatory concerts and recitals.

No student of vocal art can reasonably hope to achieve a marked degree of proficiency without having acquired a certain standard of general musical culture. Especially is it desirable that every singer should be able to read music rapidly and correctly. To this end Sight-Singing and Harmony should be diligently studied. Languages too, especially Italian, German and French, should receive a share of the student's attention. Most vocal students require also more or less instruction in English diction, a very important matter, concerning which they should seek advice from their teacher.

## Graduation Singing Examination (L.T.C.M.)

The vocal course for graduation consists in the formation of a repertoire adaptable to the character of the voices of individual pupils. In the choice of a repertoire candidates are advised to include a liberal proportion of songs from the compositions of such standard composers as Schumann, Schubert, Brahms, Strauss, Wolf and Debussy. When groups of songs are bracketed, the compositions thus grouped are to count as one number only, unless otherwise specified.

Candidates must be prepared to sing twelve numbers, chosen from the following list, consisting of eight concert songs, two selections from oratorio, and two selections from opera, with their accompanying recitatives:—

### ARIOSTI, A.—

Like Some Frail Bark. B $\flat$ . (Compass F-A $\flat$ ) ..... Augener

### BAUER, M.—

Star Trysts. B $\flat$ (B $\flat$ -E $\flat$ ); E .....	{ any } Schmidt
The Red Man's Requiem. A Minor (A-F); C $\sharp$ Minor .....	
Coyote Song. C Minor (B-E $\flat$ ); E Minor .....	

### BEINES, CARL—

Hingegeben (High and Low Voice) ..	} ..... Bote & Bock
Rosen (High and Low Voice) .....	
Mein Postillon (High and Low Voice) }	

### BRAHMS, J.—

Wir wandelten. Op. 96. (Soprano).  
 Meine Liebe ist grün. Op. 63. (Soprano).  
 Liebestreu. Op. 3. (Alto).  
 O Wüst'ich doch den Weg zurück. Op. 63. (Alto).  
 Wie bist du, Meine Königin. Op. 32. (Tenor).  
 Ständchen. Op. 106. (Tenor).  
 Botschaft. Op. 47. (Bass).  
 Feldeinsamkeit. Op. 86. (Bass).

### BRANSCOMBE, GENA—

There's a Woman Like a Dew-drop. B $\flat$ (A $\flat$ -E); E $\flat$ . }	} ..... Schmidt
My Love is Like a Tempting Peach. C (A-E); F.....	
Of My Old Love. E Minor (B $\flat$ -D); G Minor .....	

### COLERIDGE-TAYLOR, S.—

Sons of the Sea. E Minor (D-E); F Minor ..... Novello

### CHADWICK, G. W.—

When Stars Are in the Quiet Skies. B $\flat$ (A-E $\flat$ ); D $\flat$ }	} ..... Schmidt
O Love, Stay by and Sing. F (D $\flat$ -F); A $\flat$ .....	

### CHAMINADE, C.—

Two Hearts (Les deux Coeurs). E Minor (B-E); F Minor }	} ..... Enoch
Love's Garden (Si J'Etais Jardinier). F (C-D); A $\flat$ .....	
Confession (Malagre Nous). G (D-E); B $\flat$ .....	} ..... Enoch
A Song of Faith (Viatique). F (C-D); G; B $\flat$ . }	

## DANSIE, R.—

- “Omar Khayyam” ..... }  
 No. 1. Meditation. D (B $\flat$ -F $\sharp$ ). } .....Augener  
 No. 2. Reverie. E Flat (B $\flat$ -F). }  
 No. 3. Myself when Young. F Minor (C-F).

## DEBUSSY, CLAUDE—

- Aquarell (High and Low Voice) }  
 No. 1. Green. } .....Durand  
 No. 2. Spleen. }  
 Ariettes (High and Low Voice). }  
 C'est l-extase Langoureuse. } .....Durand  
 Il pleure dans mon Cœur. }

## ENGEL, CARL—

- The Shepherd's Apostrophe (Apostrophe du }  
 Berger) E $\flat$  (B $\flat$ -C); G. } ..Boston Music Co.  
 Tender Lay (Air Tendre). E $\flat$  (E $\flat$ -D $\flat$ ); A $\flat$ .. }

## FOOTE, ARTHUR—

- Thistle-Down. Op. 72, No. 2. C (B-E); F ..... }  
 The Wanderer. Op. 72, No. 4. A Minor (A-E $\flat$ ); D Minor } Schmidt  
 Roses in Winter. G (A $\sharp$ -D); A..... }

## JOHNSON, W. S.—

- Barcarol. F Minor (C-E); A Minor }  
 June. E $\flat$  (B $\flat$ -E $\flat$ ); F $\sharp$  ..... } Boston Music Co.

## KAUN, HUGO—

- Ask Me No More (Fragt mir nicht nach). B $\flat$  Minor }  
 (C-G $\flat$ ) ..... }  
 Staff and Bundle (In der einen Hand den Stab). D $\flat$  } Bote and Bock  
 (B-F) ..... }

## RONALD, LANDON—

- The Lament of Shah Jehan. D Minor (B $\flat$ -F $\sharp$ )..... Enoch  
 Come Into the Sun. F (B-F); G; A..... }  
 The Sounds of Earth Grow Faint. E $\flat$  (C-F) } Enoch  
 An Interlude. C (C-E); E $\flat$ ; F ..... }  
 If I Had Wealth. E $\flat$  (C $\flat$ -E $\flat$ ); E $\flat$ ; F } Enoch

## RUSSELL, A.—

- My True Love Lies Asleep. B $\flat$  (C-E $\flat$ ); D $\flat$  }  
 A Gypsy Song. F (C-F); A ..... } Church

## SCHUBERT, F.—

- For High and Low Voice:—  
 Auf dem Wasser zu Singen, Op. 72.  
 Gretchen Am Spinnrade.  
 Liebesbotschaft.  
 Die Allmacht, Op. 72, No. 2.  
 Erstarrung, Op. 72, No. 2.  
 Erbkönig, Op. 1.  
 Der Lindenbaum, Op. 89, No. 5.  
 Suleika, Op. 14.  
 Der Doppelgänger. )  
 Irrlicht, Op. 89, No. 9. )  
 Du bist die Ruh, Op. 59, No. 3. }  
 Frühlingsglaube, Op. 20, No. 2. }  
 Der König von Thule. }  
 Gretchen's Bitte. }

## SCHUMANN, R.—

## Songs for High and Low Voice:—

- Aufträge, Op. 77, No. 5.  
 Du Ring an meinen Finger, Op. 42, No. 4.  
 Er, der Herrlichste von Allen, Op. 42, No. 2.  
 Mein Herz ist schwer, Op. 25, No. 15.  
 Mit Myrthen und Rosen, Op. 24, No. 9.  
 Schöne Wiege meiner Leiden, Op. 24, No. 5.  
 Stille Thränen, Op. 35, No. 10.  
 Widmung, Op. 25, No. 1. }  
 Dein Angesicht, Op. 127, No. 2. }  
 Frühligsnacht, Op. 39, No. 12. }  
 Mondnacht, Op. 39, No. 5. }  
 Ich grolle nicht, Op. 48, No. 7. }

## SIBELIUS, J.—

- O, Wert Thou Here (Aus banger Brust). Op. 50, No. 4.  
 C Minor (B-E) ..... Harris

## SIEMONN, G.—

- In March. Eb (A-G); Gb ..... Schmidt

## STRAUSS, RICHARD—

- Six Songs, Op. 17 (High, Medium and Low Voice) ..... Ashdown  
 No. 1. E'er Since Thine Eye (Seitdem dein Aug') }  
 No. 2. Serenade (Ständchen). }  
 No. 3. The Secret (Das Geheimnis). }  
 No. 4. From the Songs of Sorrow }  
 (Aus den Liedern der Trauer). }  
 No. 5. Hope On! (Nur Muth!) }  
 No. 6. Barcarole. }

## Songs for High or Low Voice—

- Wie sollten wir geheim sie halten. Op. 19, No. 4.  
 Cäcelie. Op. 27, No. 2.  
 Allerseelen. Op. 10, No. 8. }  
 Zueignung. Op. 10, No. 1. }  
 Morgen. Op. 27, No. 4.  
 All' mein Gedanken. Op. 21, No. 1. }  
 Heimliche Aufforderung. Op. 27, No. 3.  
 Ich liebe dich. Op. 37, No. 2.  
 Traum durch die Dämmerung. Op. 29, No. 1. }  
 Ruhe, meine seele. Op. 27, No. 1. }

## WOODFORDE, FINDEN, A.—

- AZIZA (Three Oriental Songs) ..... Boosey  
 No. 1. Her Jewels. C Minor (C-F). }  
 No. 2. Jealousy. F (B-G). } any two.  
 No. 3. Take Pity. D $\flat$  (B $\flat$ -G). }  
 A Lover in Damascus (High and Low Voice) ..... Boosey  
 No. 1. Far Across the Desert. }  
 No. 2. Where the Abana Flows. }  
 No. 3. Beloved, in Your Absence. }  
 No. 4. How Many a Lonely Caravan }  
 No. 5. If in the Great Bazaars. }  
 No. 6. Allah be with us. }

WOLF, HUGO—

Der Knabe und das Immelein. (Soprano).  
 Der Mond hat eine schwere Klag erhoben. } Alto.  
 Gesang Weyla's.  
 Fussreise. } Alto.  
 Verborgenheit. }  
 Jägerlied. } Tenor.  
 Der Tambour. }  
 Der Feuerreiter. (Bass or Baritone).  
 Der Jäger. (Bass or Baritone).

## Opera

SOPRANO.

VERDI, G.—

O Don Fatale (O Fatal Gift). Don Carlo.

BEETHOVEN, L. van—

Accursed One (Abscheulicher). Fidelio.

BIZET, G.—

I Say That My Fear (Je dis). Carmen.

DELIBES, LEO—

As Falls the Moonlight (Indian Bell Song). Lakme.

PUCCINI, G.—

That Your Mother (Tua madre dovra). Madame Butterfly.  
 One Fine Day (Un bel di Vedremo). Madame Butterfly.  
 They Call Me Mimi (Si mi Chimano Mimi). La Bohème.

THOMAS, AMBROISE—

Behold Titania (Je suis Titania). Mignon.

WAGNER, R.—

Elsa's Dream (Elsa's Traum). Lohengrin.  
 Brunnhilde's Appeal to Wotan. Die Walkür.

WOLF-FERRARI, E.—

Cannetella. The Jewels of the Madonna.

CONTRALTO.

DONIZETTI, G.—

Why, Since Thy Heart (Deh, non voler). Anna Bolena.  
 It is Better to Laugh (Il segreto per felici). Lucrezia Borgia.

FLOTOW, F. von—

Dismal Care (Esser mesto). Martha.

GLINKA, M. I.—

The Shades of Night (Die Gluth des heissen Tages). Russlan und Leïdmilla.

GLUCK, C. W.—

I Have Lost my Euridice (Che farò senza Euridice). Orfeo ed Euridice.

THOMAS, AMBROISE—

I Am Here (Me voici dans son boudoir). Mignon.

THOMAS, A. GORING—

My Heart is Weary (Schwer liegt auf Herzen). Nadeshda.

## TENOR.

BEETHOVEN, L. van—

In Life's Day (In des Lebens Frühlingstagen). Fidelio.

GOUNOD, CHAS.—

Lend Me Your Aid (Inspirez-moi). La Reine de Saba.

MOZART, W. A.—

To My Beloved Hasten (Il mio tesoro intants). Don Giovanni.

PUCCINI, G.—

Your Tiny Hand is Frozen. La Bohème.

WAGNER, R.—

In Distant Land (In fernem Land). Lohengrin.

Gleaming at Morning (Prize Song). Die Meistersinger.

WEBER, C. M. von—

From Boyhood Trained. Oberon.

## BARITONE OR BASS.

MEYERBEER, G.—

Daughter of Kings (Fille des rois). L'Africaine.

MASSENET, J.—

Vision Fair (Vision Fugitive). Hérodiade.

SPOHR, L.—

To Lust of War (Der Kriegeslust ergeben). Jessonda.

TSCHAIKOWSKY, P. I.—

Had Fickle Fortune (Wenn mich für Häuslichkeit). Eugen Onegin.

WAGNER, R.—

Amfortas' Lament (Mein Vater). Parsifal.

WOLF-FERRARI, E.—

Yield and Surrender (Aprila O bella). The Jewels of the Madonna.

## Oratorio

## SOPRANO.

BACH, J. S.—

Recitative—My God, How Long?	} Augener Edition, No. 4720a.
Air—Cast, Oh Cast Thyself.	
(From Cantata "Mein Gott, wie lang, ach lange?")	

BRAHMS, J.—

Ye Now Are Sorrowful (Requiem).

ELGAR, E.—

Be Not Extreme, O Lord (The Light of Life).

HANDEL, G. F.—

Recit. and Aria—So Shall the Lute and Harp Awake (Judas Macabaeus).

HAYDN, J.—

Recit.—O Welcome Now.	} (The Seasons).
Air—O How Pleasing.	

VERDI, G.—

Now the Record Shall be Cited (Requiem).

## CONTRALTO.

BACH, J. S.—

Qui sedes ad dexteram (B Minor Mass).

DVORAK, A. —

Inflamatus et Accensus (Stabat Mater).

HANDEL, G. F.—

Recit.—Some Dire Event. } (Jephtha).  
Air—Scenes of Horror. }

#### TENOR.

BACH, J. S.—

My Jesus is Arisen.....Augener Edition, No. 4720d  
(From Cantata "Halt im Gedächtniss, Jesum Christ.")

ELGAR, E.—

As a Spirit Didst Thou Pass (The Light of Life).

HANDEL, G. F.—

Why Does the God of Israel Sleep? (Samson).

MENDELSSOHN, F.—

The Sorrows of Death (Hymn of Praise).

PIERNE, G.—

The Sea (The Children's Crusade).

VERDI, G.—

Sadly Groaning (Ingemisco tamquam reus). Requiem.

#### BARITONE AND BASS.

BACH, J. S.—

Quoniam tu solus sanctus. (B Minor Mass).

HANDEL, G. F.—

The Trumpet Shall Sound (The Messiah).  
See the Raging Flames Arise (Joshua).

HAYDN, J.—

Recit.—At Last the Bounteous Sun. }  
Air—With Joy the Impatient Husbandman. } (The Seasons).

PIERNE, G.—

Recit.—Nay, the Stars There in the Sea. }  
Aria—Upon the Christmas Night. } (The Childrens' Crusade).

WOLF-FERRARI, E.—

No. 8, Sonetto, You That the Burden Bear. }  
No. 10, Sonetto, So Pure and Fair. } (The New Life).

VERDI, G.—

From th' Accursed and Rejected (Confutatis maledictis). Requiem.

## Recitative Tests

#### SOPRANO.

ARMES, P.—

And the Disciples Went Forth (St. John the Evangelist).

HANDEL, G. F.—

Bethink thyself, O Pilate. }  
O God. } (The Passion of Christ).

HAYDN, J.—

O Welcome Now. "The Seasons."

#### CONTRALTO.

ARMES, P.—

The First Day of the Week. (St. John the Evangelist).

HANDEL, G. F.—

What have I done? } (The Passion of Christ).  
 Unending is my pain. }

ELGAR, E.—

As Jesus passed by. }  
 And when He had then spoken } (The Light of Life).  
 They brought Him to the Pharisees. }

TENOR.

ARMES, P.—

Simon Peter therefore went forth. } (St. John the Evangelist).  
 I, John, who also am your brother. }

BACH, J. S.—

The Jews therefore. The Passion (St. John).

HANDEL, G. F.—

Comfort ye, my people. }  
 Thy rebuke hath broken His heart. } (The Messiah).

BASS.

ARMES, P.—

Now there stood by the Cross. } (St. John the Evangelist).  
 Jesus said, "It is Finished." }

HAYDN, J.—

Lo, where the plenteous harvest. } (The Seasons).  
 From out the East. }

## Technical and Other Tests

Candidates must be prepared to:—

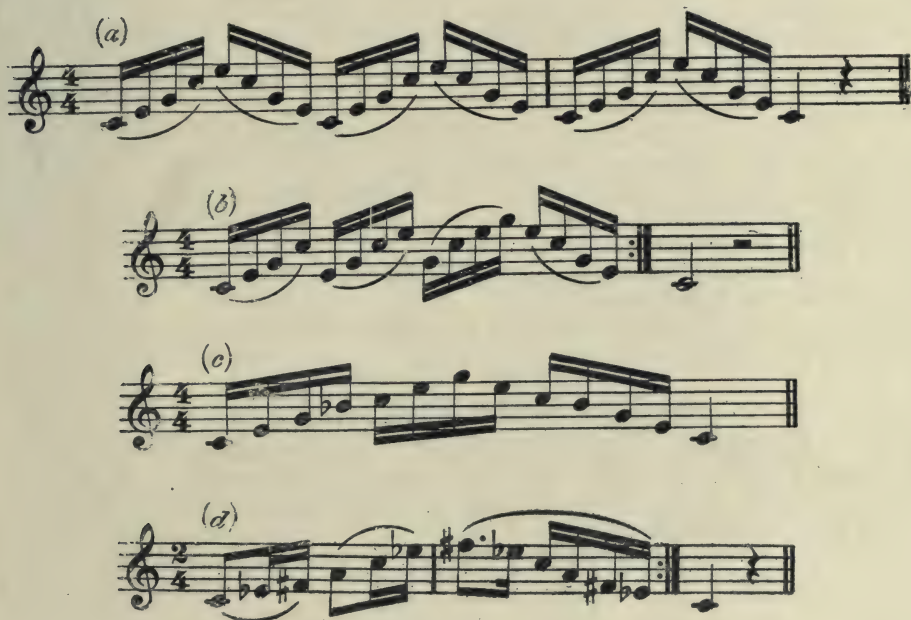
1. Sing major, minor (melodic and harmonic) and chromatic scales from any given keynote, without accompaniment; also major and minor intervals, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, above or below any given note; also scale passages from a given keynote, thus:—

(a)



2. Sing at varying degrees of speed arpeggios of the common major and minor chords, with their inversions. (See practical examples in connection with Intermediate Singing Examination, Local Centre Syllabus).

3. Sing the following examples, which may be transposed to suit the compass of candidate's voice:—



4. Sing at sight one of the four voice parts of an anthem, or part-song, to be selected by the examiners. Also sing at sight an unaccompanied melody.

*Note A.*—Candidates who hold the Senior Sight-Singing Certificate will be allowed marks on the Sight-Singing and Ear Tests without examination, as follows:—

With First-class Honors .....	full (16) marks
With Honors .....	12 marks
With a Pass.....	10 marks

5. Candidates will also be required to sing four vocalizes of varied character, of which two must be in minor keys, selected from:—

- Panofka*—12 Vocalizes, Op. 86 (high or medium), any numbers except 1, 2, 6 (Augener, 6809).  
 24 Vocalizes, Op. 81 (in editions for high, medium or low voices), any numbers except 8, 9, 10, 12, 14, 16 (Ricordi's special edition).  
*Panseron*—40 Vocal Exercises (high), Part II, any numbers (Novello).  
 42 Vocal Exercises (low), Part II, any numbers except 31, 36 (Novello).  
*Righini*—Exercises (high), any numbers (Peters, 2269).  
*Bordogni*—12 Vocalizes (medium, low), any numbers (Peters, 2892b).  
*Ricci*—Solfeggios (Mezzo-Soprano or Baritone), 4th Series, Part III, any numbers.  
 Solfeggios (Contralto or Bass), 4th Series, Part II, any numbers (Joseph Williams).

6. Sing from the prescribed list of compositions in at least one of the three following languages, namely, Italian, French or German. While it is not compulsory for the candidate to sing in more than one foreign language, yet the ability to do so will be considered in his favor.

7. Prepare one of the prescribed songs or arias entirely without teacher's assistance.

*Note.*—Accompaniments in all examinations are to be played only as written, candidates furnishing their own accompanists.

## Singing Diploma (L.T.C.M.)

Candidates passing the Licentiate Singing Examination will receive the T. C. M. Licentiate Diploma after obtaining the T. C. M. Junior Theory Certificate and the T. C. M. Local Centre Primary Pianoforte Certificate.

Fees—Licentiate Singing Examination.....	\$10 00
Diploma (see note, page 22).....	5.00

Marks are awarded under the following heads:—

	<i>Maximum.</i>
TONE PRODUCTION, including intonation, equality and flexibility of voice, and breath control.....	20
INTERPRETATION AND STYLE:—Embracing accuracy, phrasing, enunciation, expression, rhythm and musicianly culture..	50
Memorizing (songs and arias).....	8
Sight-singing .....	10
Ear test in scales, etc.....	6
Facial expression and stage presence.....	6
	<hr/> 100

*Note.*—Candidates obtaining 60 per cent. or more of the maximum number of marks, but who may fail to satisfy the examiners in the details covered by Interpretation and Style will be required to present themselves for a supplemental examination before a Diploma is awarded.

## Conservatory Orchestra

The Conservatory Orchestra is designed to afford practice in orchestral routine and training for students sufficiently advanced in their work to justify the conductor in assigning them places in the organization. Mr. Frank E. Blachford, of the Conservatory Violin Faculty, Concert Master of the Toronto Symphony Orchestra, has been appointed conductor. Weekly rehearsals of the string section of the orchestra will be held, and, as frequently as convenient, the orchestra will appear in students' concerts and recitals. On occasions, appearances of the full orchestra will be arranged.

Lady and gentlemen amateurs, not otherwise enrolled as pupils of the Conservatory, who have the requisite technical and musical qualifications, may make arrangements to join the orchestra and take part in its rehearsals and concerts on payment of a nominal annual fee.

## Ensemble Classes

Especial attention will be given during the season to recitals of standard ensemble works. The ensemble concerts of the past season were of great interest and of marked artistic value to all participating, besides proving to be amongst the most attractive features of the season's work of the institution generally.

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## School for Orchestral Instruments

VIOLA,  
CONTRA BASSO,  
FLUTE,  
OBOE,

CLARINET,  
BASSOON,  
SAXAPHONE,  
EUPHONIUM,

HARP,  
HORN,  
CORNET,  
TROMBONE,

TYMPANI AND DRUMS.

Thorough courses of solo instruction and a definite curriculum for each instrument are provided in each of the above departments.

## Department of Theory

Comprising Harmony, Counterpoint, Canon and Fugue, Orchestration, Acoustics, Form in Composition, and the History of Music

The department of Theory at the Toronto Conservatory of Music has for years been of exceptional strength and influence. Results attained and successes won by Theory students of the institution have drawn marked attention to the department throughout the Dominion and many sections of the United States.

The department of Theory is under the direction of Mr. Healey Willan, F.R.C.O., recently of London, England, a musician of exceptional talent and culture, whose compositions stamp him as one of the most gifted of the young and brilliant group of composers who have brought distinction to England in recent years. Under Mr. Willan's guidance this department maintains its well-established, strong position in its purely academic features and, at the same time, fosters a school of composition in keeping with the growing importance of the Conservatory's general educational work.

In the department of Theory there are five examinations—the *Elementary*, the *Primary*, the *Junior*, the *Intermediate*, and the *Graduating*—(L. T. C. M.).

The study of Harmony, Counterpoint, etc., is obligatory in all of the regular Conservatory Courses, including the practical examinations in connection with the Conservatory's Local Centres, and the various graduation examinations, the amount of work to be covered varying according to the student's choice of a principal study. Pupils of every grade are strongly advised to study the Theory of Music, even though they may not aim at graduation.

In the case of candidates who have studied Harmony before entering the Conservatory, and who wish to take examinations in that department, an informal examination (for which there is no fee) will be held, in order to test their ability, and according to the result, they may be exempted from one or more of the foregoing examinations.

Candidates exempted from the Primary and entering for the Junior Examination will be required to take the Primary Rudiments paper. Candidates exempted from the Junior and entering for the Intermediate Examination will be required to take the Junior History paper. Candidates exempted from the Intermediate and entering for the Senior Examination will be required to take the Musical Form paper.

Lectures on Elementary Theory, Harmony, Counterpoint, History and occasionally other subjects, are given regularly in one of the smaller halls of the Conservatory, at times specially arranged to suit the convenience of the majority of the students. These lectures are *free* to all students of the Theory Department.

All pupils *desiring to enter classes* in this department will avoid possible anxiety and delay in their work by registering their names early in the *first* and *third* terms of each academic year, as it is often impracticable to form classes to meet the special requirements of those entering at other times.

Pupils desiring to qualify for University Examinations will find every facility furnished them for taking any special course required. According to the terms of affiliation existing between the Conservatory of Music and the University of Toronto, students who have passed the Conservatory's First and Second Examinations in Theory will be exempted from the First University Mus. Bac. Examination; and students holding the Theory Diploma of the Conservatory will be exempted from the First and Second University Mus. Bac. Examinations.

### Harmony, Counterpoint, Etc., by Correspondence

During past years many students resident throughout the Dominion and in the United States have derived much advantage in studying harmony by *correspondence* with the Conservatory Theory Department. This method, which has found great favor of late years in England and other countries, is especially recommended to all who find it impossible to attend the Conservatory in person.

An important feature in lessons by correspondence may be observed in the fact that, as everything is explained by letter, the student is not only enabled to read and re-read the same, but may also preserve the criticisms and comments for future reference. The fees for lessons by correspondence are stated on page

### Text Books

In all Theory examinations reasonable and intelligent answers will be accepted regardless of any particular system or theory. The following books are in general use in the Conservatory:—

*Rudiments*—Dunstan.

*Harmony*—Stainer; Macfarren; Prout; Anger.

*Counterpoint*—Bridge; Pearce; Prout.

*Double Counterpoint and Canon*—Bridge.

*Fugue*—Higgs.

*Form and Composition*—Anger; Stainer; Prout.

*Orchestration*—Prout.

*History*—Hunt; Hamilton.

*Note*.—The fees for Theoretical Examinations, when subjects are taken separately, such as Rudiments, History, Form, etc., will be \$2.00 for each subject.

## Elementary Theory Examinations

The Elementary Theory Examination comprises one paper only.

*Rudiments*.—Questions on Notation (including notes and rests, the stave, the treble and bass clefs, and the ordinary musical signs); intervals and their inversions; time with special reference to accent; diatonic scales—the minor, in both its harmonic and melodic forms, and the more frequently employed musical terms. Questions will also be set on the common chord and the dominant seventh, and their inversions, but no part-writing will be required.

Examination Fees ..... \$3.00

## Primary Theory Examination

The Primary Theory Examination comprises the following subjects:—

A. *Harmony*.—Questions on the common and dominant seventh chords, cadences, sequences and natural modulation. An exercise on adding three upper parts to a given figured bass. Also one on harmonizing a simple melody.

B. *Rudiments*.—In addition to the requirements of the Elementary Examination, questions will be set on the use of the C clef, on transposition, on the chromatic scale, and on musical signs and terms generally.

Examination Fees ..... \$4.00

## Junior Theory Examination

The Junior Theory Examination comprises the following papers:—

A. *Harmony*.—In addition to the requirements for the Primary Examination, questions will be set on the dominant ninth, and its derivatives, secondary sevenths, suspensions, auxiliary

notes, the more frequently employed chromatic chords, and extraneous modulation.

B. *Counterpoint*.—Questions on *two-part* counterpoint only. Candidates must be prepared to write an example of each of the five species either above or below a given *canto fermo*, in both major and minor keys.

C. *History*.—From about the year 1600 to the end of the nineteenth century. Questions on the lives and the works of the great masters, and on the general development of both vocal and instrumental music.

Examination Fees ..... \$5.00

## Intermediate Theory Examination

The Intermediate Theory Examination comprises the following papers:—

A. *Harmony*.—In addition to the requirements for the Junior Examination, questions will be set on enharmonic modulation; and candidates will be expected to write a continuous passage of modulation, to compose a passage introducing certain given chords, and to harmonize a ground bass.

B. *Counterpoint*.—Questions on counterpoint in two, three and four parts, including the combination of the Species, in relation to *canto fermos* in both duple and triple time.

C. *Form in Composition*.—The questions will refer to the construction of the musical sentence, and to the various forms employed by the great masters, with special reference to the Sonata and the Fugue.

Examination Fees ..... \$6.00

## Senior Theory Examinations

The Senior Theory Examination is held at the Conservatory only, in the month of June. It comprises the following papers:—

A. *Harmony*.—In its highest branches up to five parts.

B. *Counterpoint*.—In both the strict and free styles up to five parts, including also Double Counterpoint at the 8th, 10th and 12th, and Triple Counterpoint.

C. *Canon and Fugue*.—Questions on Canons in two, three or four parts, finite or infinite; correct answers to fugue subjects will be required, together with a general knowledge of the various kinds of Imitation, the Fugal Episode, Stretto, etc.

*D. Orchestration and Acoustics.*—The candidate must possess an intimate knowledge of the compass and character of all orchestral instruments, and be prepared to arrange a passage for the full modern orchestra. In Acoustics the questions will refer to sound in its relation to music alone.

*E. History.*—From the earliest times up to the present day, with special reference to the evolution of musical instruments, the development of musical composition, and the lives and works of the great masters.

*F. Analysis.*—A critical knowledge of some selected work for full orchestra, with or without chorus, will be required. The questions will refer to the form of the composition, to the orchestration, and to the harmonic progressions, etc.

Season 1914-1915—Work for Analysis: Symphony, No. 2, in C Major, Schumann.

In addition to the above examinations, candidates for the Diploma are required to compose an "Exercise," which must be handed to the Registrar on or before the first day on which the examinations are held. The exercise may be:—

(a) A vocal composition, sacred or secular, in the form of an anthem or part song, including a short Fugue for four voices, with an accompaniment for the piano; or

(b) An instrumental movement in Sonata form for the piano, organ, or a string quartette.

Examination Fees .....	\$10.00
Diploma (see note, page 22) .....	5.00

## Marks

The maximum number of marks for each paper is 100. To obtain a certificate, candidates must gain 60 marks on papers marked A. and B., and a gross total of 60 per centum on all their work. In the case of candidates gaining a gross total of 60 per centum and yet failing to obtain 60 marks on either of the papers marked C., D., E. or F., a minimum of 50 marks will be accepted for these subjects. Sixty per centum is required on all Theoretical subjects taken separately. A gross total of 70 per centum entitles a candidate to an Honor Certificate, and 80 per centum to a First-Class Honor Certificate.

*Note.*—The above examinations, however, are by no means obligatory. Students may, if they desire, work with a view to the special study of composition. Having acquired a knowledge of Harmony sufficient to pass the Junior Examination, and having a

slight knowledge of Form in Music, the student may commence composition, proceeding through the simpler forms to the highest types of creative work.

### Examination Papers

Copies of the papers given at the Mid-Winter and Summer Examinations of 1914 may be had free of charge on application to the Registrar.

### Fees for Certificates, Diplomas, Etc.

Certificates . . . . .	\$1.00
Diplomas . . . . .	5.00
Report of Examiners' Markings (when required) . . . .	0.25

No special entrance examination fees are collected from candidates outside the Conservatory.

NOTE.—Fees for Certificates and Diplomas should be paid together with those for examinations. In cases where candidates fail to pass, the amount of the Certificate or Diploma Fee will be refunded.

All candidates taking examinations at Toronto or at local centres in Ontario and all points east of Toronto, must forward to the Registrar at Toronto their applications—the necessary blank forms for which are provided by the Conservatory—not later than May 15th, together with the fees for examinations and certificates. Applications from all points west of Ontario must reach the Registrar not later than May 1st.

Applications cannot be withdrawn after having been sent to the Registrar. In cases where candidates, through illness, are unable to take their examination at the time designated, a physician's certificate to that effect must be forwarded to the Registrar not less than three days before the date of the examination. In such cases candidates may have the option of taking their examination at some future time without payment of any additional fees, or of having one-half of the amount of fees already remitted returned to them.

## University of Toronto Curriculum

### FOR THE DEGREE OF BACHELOR OF MUSIC.

### Undergraduate Courses

In addition to Matriculation the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted.

#### First Year

1. Harmony in three and four parts.
2. Counterpoint in two and three parts.
3. Musical history up to 1750.

## Second Year

1. Harmony is not more than four parts.
2. Strict Counterpoint (including the treatment of the various species in combination) in not more than four parts.
3. Double Counterpoint at the octave, in two parts.
4. Canon in two parts.
5. Fugue as far as subject and answer.
6. History of Music from 1750 to the present time.

## Final Year

1. Harmony in not more than five parts, including some original work.
2. Counterpoint, strict and free, in not more than five parts.
3. Canon in two and three parts.
4. Double Counterpoint at the octave, 10th, 12th and 15th.
5. Imitation and Fugue up to four parts.
6. A general review of the History of Music from the earliest period to the present time.
7. Elements of Acoustics.
8. Musical form.
9. Orchestration.
10. Viva voce:—Analysis of the full orchestral score of some classical work or works.

### PRACTICAL MUSIC:

Candidates shall be required to play—on the piano or some orchestral instrument—or sing:—

Two or three compositions (or portions of them), selected by the examiner. They shall also be required to play, at the keyboard, the following tests, etc.:—

1. Transposition.
2. Extemporization upon a given theme.
3. Modulation.

Equivalent tests will be imposed for singers or players upon orchestral instruments.

In addition to the prescribed course for the Final Examination, an original composition, either sacred or secular, will be required, containing at least four movements and sufficiently long to occupy from fifteen to twenty minutes in performance, and must be:—

- (a) A chorus in five parts, with a short instrumental introduction.
- (b) A recitative and solo.
- (c) A quartette or quintette for voices only.
- (d) A four part vocal fugue.

Numbers (a), (b) and (d) must have accompaniments for string band only.

This composition must be sent to the Registrar not later than May 1st.

Candidates for the degree may defer presenting this composition until a subsequent annual examination, in which case the fee for examination shall be \$10.

A certificate of having passed the examination of the First and Second Years of the affiliated Conservatory of Music will be accepted *pro tanto* in lieu of the First Year examination.

The examination for the diploma of the affiliated Conservatory of Music will be accepted *pro tanto* in lieu of the First and Second Year examination.

The Senate may admit *ad eundem statum* undergraduates of other Universities after due inquiry as to the requirements demanded by the institutions in which the candidates obtained their standing.

## Examinations

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Registrar at times to be fixed by the Senate, and at the time of application the proper fee must be paid to the Bursar.

## Fees

Matriculation . . . . .	\$10.00
Each examination subsequent to matriculation . . . . .	10.00
For admission <i>ad eundem statum</i> . . . . .	10.00
Degree of Mus. Bac. . . . .	20.00

## Degree of Doctor of Music

Candidates for the degree of Doctor of Music must be Bachelors of Music of at least three years' standing.

Candidates must present a musical exercise by the first day of April for submission to the examiners in Music, the approval of which is a necessary preliminary to further examination.

The exercise must be of the nature of a Cantata, sacred or secular, scored for full orchestra, and requiring from 40 to 60 minutes for its performance. The Cantata must include an overture and parts for one or more solo voices, in addition to choruses.

If the exercise be approved the candidate must undergo an examination of a more advanced character than is involved in the Mus. Bac. examination in Harmony, Counterpoint, Fugue, Musical Form, Orchestration, and Musical History.

The fee for the examination is fifty dollars.

The fee for the degree is thirty dollars.

The examinations will take place at times to be fixed by the Senate.

Applications must be transmitted to the Registrar at times to be fixed by the Senate, and at the time of application the proper fee must be paid to the Bursar.

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## Conservatory Branches

Several Branches of the Conservatory have been successfully established in different parts of the city, they being intended especially for young people living at such distances from the Conservatory buildings as practically to prohibit their attendance there. While Piano Playing is the principal subject taught, other branches of music in the preparatory grades are also taught, and all by specially qualified Conservatory teachers.

Pupils of the Branches are registered at the Conservatory and are entitled to all privileges enjoyed by the pupils of the institution.

Only teachers who are on the Conservatory staff are permitted to teach at the Branches, consequently the instruction given there is the same in every respect as that at the Conservatory itself.

Kindergarten classes are formed at the Branches as the demand for them arises.

Parents whose children are attending a Conservatory Branch may consult the Musical Director at any time on matters pertaining to their children's progress.

Following is a list of Branches already established:—

ROSEDALE BRANCH: 25 Dunbar Road.

MRS. J. W. F. HARRISON, *Principal*.

WASHINGTON AVE. BRANCH: 6 Washington Ave.

MISS MURIEL S. ROGERS, A.T.C.M., *Principal*.

DEER PARK BRANCH: 1522 Yonge St.

MISS JENNIE A. CREIGHTON, L.T.C.M., *Principal*.

HIGH PARK BRANCH: 397 Roncesvalles Ave.

MISS ALMA COCKBURN, Mus. Bac., L.T.C.M., L. Mus.  
(Tor.), *Principal*.

OSSINGTON AVE. BRANCH: 176 Ossington Ave.

MISS MARGARET R. GROVE, *Principal*.

RIVERDALE BRANCH: 50 Simpson Ave.

MISS ETHEL M. CRANE, *Principal*.

OAKWOOD BRANCH: 6 Highview Crescent.

MR. T. J. PALMER, A.R.C.O., *Principal*.

OAKMOUNT ROAD BRANCH: 51 Oakmount Road.

MR. W. J. McNALLY, *Principal*.

SACKVILLE STREET BRANCH: 461 Sackville St.

MISS HAZEL BARR, *Principal*.

GLEN GROVE BRANCH: 1 Sheldrake Boulevard.

MISS M. B. WILL, L.T.C.M., *Principal*.

HURON STREET BRANCH: 675 Huron St.

MISS RUBY LILLIAN HUNTER, *Principal*.

Tuition fees per quarter of twenty half-hour private lessons vary from \$8.00 to \$20.00. Particulars furnished upon application to any Branch, or to the office of the Conservatory.

## Miscellaneous

### The Residence

The Conservatory residence, established in 1903 for the reception of a limited number of young lady students, has filled an urgent need, and indeed has become an indispensable adjunct to the educational equipment of the institution. A new wing containing ten practice rooms, with thoroughly sound-proof walls and partitions, has recently been erected for the special use of resident students. The residence is under the superintendence of Miss L. A. Wilson, a lady of superior qualifications and much experience in the management of school residences.

Parents sending their daughters to the Conservatory will appreciate the opportunity offered for having them in a comfortable, well-managed and well-equipped home, with healthful surroundings, under careful oversight and proper regulations regarding study and practice hours, social intercourse, etc.

Students enjoy the freedom of the house and are made to feel that it is a *home*, only such rules being enforced as are absolutely necessary for the common good.

The rates for board and room in the Residence are \$340.00 to \$360.00 for the school year beginning September 1st and ending June 30th. Laundry and Piano practice per term, \$5.00 each.

A special booklet containing the "Rules and Regulations" of the Residence will be sent to any one desiring such information.

### Outside Board and Rooms

For the convenience of students wishing to secure board at a lower cost than can be had at the Residence, the Conservatory will furnish a list of suitable places where the rates are from \$6.00 to \$9.00 per week.

### Sheet Music and Books

The sheet music, studies and text books comprised in the curricula of the various departments are kept constantly on sale at the Conservatory office, thus largely obviating the possibility of delay.

Students are allowed a very liberal discount on all purchases.

## Sheet Music Lending Library

In the interests of Piano students who are desirous of cultivating the art of Sight-Playing, the directorate has established a Sheet Music Lending Library. The Library contains a large number of Standard Compositions, besides many others of a lighter character, all being selected for the special object in view.

Conservatory students are permitted, on payment of a small fee, to take a varied selection of this music to their homes, returning it after a few days' use, when a further selection may be obtained.

## Piano and Organ Practice

Pianos can be rented at from \$3.00 to \$4.00 per month, or those in private boarding houses may be rented at a moderate price. The expense is frequently reduced by sharing with one or two other students. The expense for piano and organ practice varies, according to the style of instrument, from 10c. to 35c. per hour. A limited amount of piano practice at the Conservatory may be arranged for at a moderate price.

## Situation of the Conservatory

The Conservatory buildings are situated at the corner of College Street and University Avenue. The location is convenient, central and easy of access by street cars from every quarter of the city. Strangers arriving at the Union Station will find the "Yonge Street" cars at the station, from any of which a transfer may be made at College Street to cars passing the Conservatory doors.

## Evening Instruction

In order to accommodate those who are unable to attend the Conservatory during the day, evening instruction is given in Piano, Organ, Singing, Violin, and the various other branches.

## General Educational Advantages

Young ladies boarding in the city and pursuing their musical studies at the Conservatory may, if they so desire, continue their general education at Westbourne School, it being affiliated with the Conservatory. The announcements of this school may be found on page 80.

## Professional Situations

The Musical Director of the Conservatory is called upon with increasing frequency to recommend Teachers, Organists, Vocalists, Pianists and Violinists for positions in all parts of Canada and the United States. Applications especially for Piano and Voice Teachers, Organists and Choir Leaders *far exceed the supply* of competent persons for these positions. In making recommendations towards filling such, graduates and advanced students of the Conservatory who are suitably qualified will always be given a preference.

## Year Book Mailed to Students and Others

Former students who have changed their places of residence since attending the Conservatory are asked to notify the Registrar of their present addresses, so that they may receive the annual Year Book and Local Centre Syllabus.

Friends of the Conservatory desiring duplicates of the Year Book and other publications of the Conservatory, mailed to others interested in Musical Education, may send names and addresses to the Registrar, who will immediately forward copies as requested.

## Rules and Regulations

1. *Term bills* are payable strictly in advance, at the beginning of each term, for the whole term. A term consists of ten weeks. Students may enter at any date, but will not be accepted for less than ten lessons. Cheques and all money orders should be "at par" in Toronto made payable to "TORONTO CONSERVATORY OF MUSIC."

2. *Term cards* are received by students on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. *Absence from lessons* caused by protracted illness (of several weeks' duration) may be allowed for, provided that prompt and explicit written notification shall have been made to the Musical Director.

4. *No deduction* will be made for temporary absence from lessons or for lessons discontinued. This rule applies to every quarter in the year, but especially to the Summer Term. Students registering for the Summer Term and wishing to discontinue their lessons before the end of June, may, if convenient for their teach-

ers, have the lessons made up to them that they would otherwise miss.

5. *Money paid by pupils*, and remaining to their credit, will not be available for tuition unless applied for within one year after such credit is made.

6. *Students discontinuing* their lessons are requested to give one week's notice of such intention before the end of the term.

7. *Punctuality at lessons* is positively required of all pupils.

8. *The time allotted* to a class in any department will be, *pro rata*, according to the number of pupils it contains.

9. *Business matters* of all kinds connected with the Conservatory must be arranged at *the office*, and not with the teacher.

10. *Visitors* are not permitted in the class room during lesson hours without permission from the Musical Director.

11. *All sheet music* which students may require can be obtained at the *office of the Conservatory*, where it will be supplied at a liberal discount. All music so obtained must be paid for on delivery, or, at latest, by date of next lesson.

12. *Teachers and pupils* should report *directly* to the Musical Director any misunderstanding, disagreement or trouble of any kind occurring in the relations between them.

13. *Scholarship pupils* must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

14. *The Reference Library* is intended to be used exclusively as such. Therefore, the books *must not be taken away* from the Conservatory.

## Scholarships, Etc.

A partial Scholarship, good for two years, of the annual value of \$100.00, is awarded to that candidate in the Conservatory's Local Centre examinations who, in the Mid-Summer examinations scores the highest standing amongst those entering for the Intermediate Grade. This scholarship is open to all candidates throughout the Dominion and entitles the successful candidate to an annual rebate of \$100.00 in tuition fees in connection with further study at the Conservatory itself.

Gold Medals are awarded to the candidates obtaining the highest standing in the Graduation (Licentiate) Mid-Summer examinations of the Conservatory in the various departments of study—Pianoforte, Organ, Violin, Voice, etc.—provided that such candidates score at least 75 marks in their respective departments.

Silver Medals are awarded to candidates obtaining the high-

est "honors" standing in each grade of the Conservatory's Local Centre examinations.

A Gold Medal is awarded to the candidate obtaining the highest "honors" standing in the Conservatory's Local Centre examinations for Associateship (A.T.C.M.).

A special prize is offered by Messrs. R. S. Williams & Sons, Toronto, to be competed for by candidates in the Conservatory's Violin Examinations. The award, which will be governed by exceptional musical promise on the part of the candidate, will not be confined to any special grade of examination, will be open to all candidates throughout the Dominion, both inside and outside the Conservatory itself. The prize consists of a violin of the value of \$350.00.

A Pianoforte Partial Scholarship (value (\$50.00) presented by Messrs. Heintzman & Co., Toronto, will be awarded to the candidate receiving the highest marks in a special competition to be held in June, 1915, before the Musical Director and two other members of the Faculty. This competition is open only to Pianoforte students who have been in attendance at the Conservatory itself during the entire season of 1914-1915. Particulars may be had upon application to the Registrar.

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## Preparatory Courses for Children

Compiled and Arranged by Edith Myers, L.T.C.M.

Materials Patented 1905 and 1909

1. The Myers Music Method for children provides a thorough preparatory course in the rudiments of music which every child should have before commencing the study of any instrument. This course, which requires very little home practice, lasts about a year, and gives the child a pleasant introduction to music and an increased love for it.

2. The lessons for very young pupils are conducted on Kindergarten models, each child being provided with a set of materials. As the teacher explains, the pupil verifies, illustrates and elaborates for himself in ways suitable to his age.

The course for pupils eight years old or over is modified somewhat. More piano work is given, and the Kindergarten element is replaced by lessons such as are necessary to illustrate or simplify the work of learning the elements of musical notation, time, etc.

3. A distinct advantage in the Myers Method is the practical piano teaching which goes hand in hand with the Preparatory Course. The child plays as soon as he knows sufficient notes to form a simple melody, and, at the year's end, he has a fairly large repertoire of simple and melodious pieces.

4. While the course in the Myers Music Method embraces such subjects as Music Reading, Time and Rhythm, Ear Training, Technic, Sight-Singing, Scales, Chords and Intervals, Music Signs and Expression Marks, the lives and works of great composers, etc., yet the immediate needs of the child as a young piano student are always kept in view, and more time and attention is given to practical work than to mere theory.

5. The aim has been to make this first year's work a direct preparation for the regular academic course as covered in the Local Centre examinations of the Conservatory.

6. The Myers Method, while not making any claim to being absolutely original, combines the good points gathered from many home and foreign methods which Miss Myers has studied and observed, together with the result of much personal experience in teaching children, individually and in class.

7. Classes are held at the Conservatory, Westbourne School, and the Conservatory Branches. All applications should be made at the Conservatory, stating age of child and the time his school is dismissed, so that suitable classes and hours may be arranged.

8. Children are taught in classes of four, two lessons per week. Fees.—Myers' Music Method. See page 72.

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## Normal Class for Teachers of the Myers Music Method

Classes for teachers are conducted by Miss Myers at the Conservatory. A thorough course lasting six months is given to students pursuing other courses of study. This course consists of weekly lectures, observation lessons in children's classes of all grades, and a number of carefully graded lessons in practical teaching.

Such training corresponds practically to that given in the Government training schools for Kindergarten and Public School teachers. Miss Myers is a graduate of the Toronto Model School for teachers and the Ontario Normal College.

The course for teachers has been re-written, and greatly enlarged, and is now given to students in manuscript form. The year's work for children is arranged in lesson form, and additional chapters in Technic, Music for Children, Demonstrations, Arrangement of Classes, etc., have been added. In fact, everything possible has been done to make the course for teachers as thorough, complete and practical as possible.

Students may enter at the beginning of each term. The Fall and Spring Term sessions, however, are recommended.

Special four-week sessions are arranged for out of town teachers who desire personal instruction, observation and practical teaching.

Miss Myers is now able to offer a satisfactory course of home study for out of town teachers who cannot attend the Conservatory. The year's work is covered very thoroughly in the text book supplied, and teachers will find, in addition to the class work, much which will be of value in preparing young pupils for the Conservatory Pianoforte Examinations.

Manuscript, together with complete sets of materials for teaching the Myers Music Method, \$60.00; Personal Course, \$100.00.

Teachers who wish to join the Summer Normal Class must apply before June 1st.

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## Sight Singing and Chorus Practice

It is generally conceded that sight-singing may be taught in classes with results fully as satisfactory as by individual lessons, while the cost to the student is thereby greatly reduced.

Sight-singing should be included in the course of every music student, irrespective of the quality of voice, for in this study the ear is trained by constant comparison to an accurate perception of all rhythms and tune forms met with in ordinary music.

Choirmasters and teachers of music, who have constantly to deal with vocalists and vocal students, have cause to regret that the power to read music correctly is possessed by so few singers. The time available for choir rehearsals seldom permits of instruction in sight-reading being given, while vocal teachers find it impracticable to give the necessary attention to this in the course of the ordinary half-hour lesson.

It is also of special importance to those studying the Piano or Organ, where the proportion of time necessarily devoted to technical training leaves comparatively little time for the cultivation of the ear.

Familiarity with the symbols used in musical notation and the significance to the ear, with rhythmic forms more or less simple or complicated, with harmonic and melodic combinations (all of which are readily learned in the study of sight-singing), will greatly facilitate the progress of any music pupil.

In connection with the study of harmony, sight-singing is of great advantage, as each step is practically exemplified in part-singing, and a thorough knowledge of the subject is more easily acquired.

The courses of instruction have special reference—first, to the needs of those desiring thorough elementary instruction in music, and to the development of tone perception, sense of rhythm and the use and care of the voice; second, to the best and most approved methods of teaching the same. The latter course is designed particularly for students and teachers who desire to prepare for teaching classes in public and other schools, and includes illustrations of the most important points, by classes of children. Every opportunity will be afforded for a thorough and practical preparation for this most important work.

Students may enter for either day or evening classes in this department.

In the Department of Sight-Singing there are three examinations, viz., JUNIOR, INTERMEDIATE and SENIOR. These are held at the close of the second and fourth terms.

The certificates of this department entitle the holder to a certain number of marks, according to the specific examination, in place of the ear and sight-singing tests of the various Local Centre and Graduating instrumental and vocal examinations.

## Admission to Local Choral Societies

The city of Toronto has, through the number and efficiency of its choral societies, earned an international reputation as a centre of choral activity. Students of singing desirous of becoming members of one or other of the recognized choral bodies of the city, may make application for the usual tests governing admission to such organizations. The great musical benefit resulting to students of both vocal and instrumental branches from participation in regular choral practice under thoroughly qualified conductors can hardly be overestimated. The great German composer, Robert Schumann, strongly urged all students of music to take part in systematic choral work as a significant aid to general musical culture.

## Junior Sight Singing Examination

This examination comprises the following tests:—

1. Singing without accompaniment a minor scale, harmonic form; also the intervals of perfect fourth, fifth, and octave, major second, third, sixth and seventh, and minor third.
2. Singing at sight a melody containing diatonic intervals of moderate difficulty in a major key.
3. Singing at sight, on a monotone, a test in simple, duple, triple or quadruple time, containing half-pulse and quarter-pulse divisions and dotted notes.
4. Naming the notes from hearing them played, in a test containing from four to six tones of any major scale indicated by the examiner, the tonic chord being first played.
5. Pointing on a staff modulator, while singing from memory, the notes of any one of three hymn tunes previously selected and prepared by the candidate—modulation in the hymn tune not obligatory.

Examination Fees .....	\$3.00
Certificate (see note, page 49) .....	1.00

## Intermediate Sight Singing Examination

The following tests are given:—

1. Singing without accompaniment minor scales (melodic and harmonic), and chromatic scales, also all major and minor intervals within the compass of an octave.
2. Singing at sight a melody containing difficult diatonic intervals and simple modulations.
3. Singing at sight, on a monotone, a test containing any of the following pulse-divisions:—Half and quarters, three quarters and quarter, triplets, and rests of corresponding value.
4. Ear tests as in the Junior Examination, but containing the sharp fourth or flat seventh of the major scale, or the leading note of the relative minor scale.
5. Pointing on a staff modulator, while singing from memory, the notes of one of six tunes previously selected and prepared by the candidate, and containing a modulation to the dominant, sub-dominant, or relative minor.

Examination Fees .....	\$4.00
Certificate (see note, page 49) .....	1.00

## Senior Sight Singing Examination

The following tests are given:—

1. (a) Singing without accompaniment, in any key suited to the candidate's voice, harmonic and melodic minor scales.

(b) Singing, ascending and descending, the major, minor and chromatic scales, from any given keynote to the twelfth above, and at any pitch suited to the candidate's voice.

(c) Singing, ascending and descending, arpeggios of the common chords, major and minor, from any given keynote suited to compass of candidate's voice, to the tenth above; also the dominant seventh arpeggio, ascending and descending to the twelfth above a given keynote, and the diminished seventh, ascending and descending, to the diminished twelfth above a given keynote.

(d) Singing any major or minor interval, diminished fifths and sevenths, augmented seconds, fourths, fifths and sixths, within the compass of an octave, *above* or *below* any given note.

2. Singing at sight an exercise or song containing chromatic tones and modulations from a major key to its tonic minor and back.

3. Singing at sight, on a monotone, a time test, containing the more difficult time-divisions found in the songs of the second year of the Vocal Department.

4. (a) Advanced ear tests, including chromatic tones.

(b) Tests in defining the absolute pitch of single sounds.

5. Singing from examiner's dictation short phrases introducing chromatic tones in any key suited to the candidate's voice. Example: Examiner strikes tonic chord and says,

"Sing m, r, la, s, fe, l, s," or

"3, 2, b6, 5, b4, 6, 5,"

Examination Fees ..... \$5.00

Certificate (see note, page 49) ..... 1.00

## Post-Graduate Sight Singing Examination

1. Singing without accompaniment, in any key suitable to the candidate's voice, harmonic and melodic minor scales, and the chromatic scale; arpeggios of the major and minor chord, the dominant seventh chord, and the diminished seventh chord, in root position and in any required inversion; any major or minor interval, diminished fifth and seventh, augmented second, fourth, fifth and sixth, *above* or *below* any given note.

2. Singing at sight, an exercise or song containing modulations, from a given major key to its tonic minor and back, and to one major key, the tonic of which is a major or minor third *above* or *below* that of the given key.

3. Singing on a monotone, a time test containing rhythmic combinations equal in difficulty to the average of those met with in songs prescribed for the Senior examination in Singing.

4. Writing, from hearing it played not more than three times, the notes of a short test containing diatonic and chromatic tones.

5. Naming the absolute pitch of given single tones.

Examination Fees ..... \$6.00

Certificate (see note, page 49) ..... 1.00

## Piano Tuning

The Conservatory Course in Piano Tuning may be completed in two years. Students are not registered in this Department for a shorter period than one year.

### First Year

FIRST TERM.—Elementary principles for guidance in the art of tuning. The harmonic scale. Ratios of the consonances, etc.

Pitch standards and history. Study of unison and octave.

SECOND TERM.—Scales, studied mathematically. Harmonic, diatonic, enharmonic, chromatic, meantone, equal tempered and others. Intervals. Beats. Tuning practice continued.

THIRD TERM.—Practical application in the art of tuning. Mathematical demonstration of the theory of equal temperament, stringing, theory of scales, harmonics, elementary acoustics. Study of mechanism of pianoforte actions, grand, square and upright.

FOURTH TERM.—Tuning practice continued. Action regulating. Study of construction of piano. Atmospheric influence on tuning. How actions are affected by dryness and dampness. The proper care of actions. Repairs, etc.

### Second Year

FIRST TERM.—General review and development of previous year's work. Tuning practice, musical acoustics, repairing, vibrations of strings.

SECOND TERM.—Tuning practice continued, which will include a moderate amount of factory, repair shop, or outside experience in general work. Musical acoustics continued.

THIRD TERM.—Piano tuning practice continued. Piano tone production, tone-regulating, general principles of organ tuning and repairing.

FOURTH TERM.—Defects in pianos of various styles, their causes and remedies. Review and completion of all branches in the study of the Art of Piano Tuning.

## Piano Tuning Certificate and Diploma

Students passing the Junior Piano Tuning Examination at the end of the First Year will receive the Conservatory Junior Certificate in Piano Tuning.

Students passing the Final (Second Year) Examination will receive the Conservatory Piano Tuning Diploma.

## Classical, National and Folk Dances

An important department of the activities of the Conservatory School of Expression, namely, Classical, National and Folk Dances, will be made available, generally, for Conservatory students and others who may desire to enroll as members of special classes, which it is proposed to form in the Conservatory during the season. These classes, which have for their purpose the study of grace in movement, the development of rhythmical steps and combinations, the cultivation of ease, poise and perfect and healthful bodily control will be under the direction of Miss Sternberg. Fees for instruction in classes of about thirty will be \$8 per member for a term of ten lessons. Private classes of ten, in which membership will be under the control of those interested, will be formed as may be required—fees, \$10 per member for ten lesson term. When desired private lessons may be arranged for—fees, \$25 for term of ten lessons.

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## Conservatory School of Expression

FRANK HOME KIRKPATRICK, Ph.D., Principal.

Philosophy of Expression, Literature, Public Speaking, Voice Culture,  
Dramatic Art, Psychology, Private Teaching.

BEATRICE M. WELLINGTON, L.C.S.E.

Vocal Expression, Physical Culture, Harmonic Training, Interpretation,  
Private Teaching.

MAUDE E. GILLMAN, L.C.S.E.

Children's Classes, Private Teaching, Voice Culture, Repertoire.

GEORGE F. HAYDEN, L.C.S.E.

Dramatic Art, Voice Culture, Public Speaking, Private Teaching.

AMY STERNBERG.

Classical, Folk and National Dancing.

WILLIAM HOUSTON, M.A.

Special Lecturer in Rhythm, as applied to the Interpretation of Literature.

## The Purpose

The aim of the Conservatory School of Expression is to adequately prepare students for:—

1. Public Reading and Interpretation of Literature.
2. The Concert Platform.
3. Public Speaking.
4. Dramatic Work.
5. Physical Culture.
6. Classical Folk and National Dancing.
7. The Teaching of
  - (a) Expression.
  - (b) Literature.
  - (c) Voice Culture.
  - (d) Physical Culture.
  - (e) Public Speaking.
  - (f) Dramatic Art.
  - (g) Classical, Folk and National Dancing.

Also, one of the specific aims of the Conservatory School of Expression is to afford those who do not contemplate a professional career a means of mental, physical and vocal development, and the opportunity of the broad culture to be secured from its courses.

## Public Recitals

It has always been the policy of the Conservatory School of Expression to afford its students an opportunity of appearing in miscellaneous or individual recitals and in dramatic productions. In this way the nervousness one naturally feels at first appearing before audiences is removed and the student is a tried platform artist upon graduation. These recitals have become exceedingly popular, and have been attended by constantly increasing audiences.

In addition to numerous miscellaneous recitals, the following works of fiction, dramas and comedies have been abridged, arranged and presented by pupils of the School:—

"As You Like It".....	Shakespeare
"Romeo and Juliet".....	Shakespeare
"Fortunes of Christina M'Nab".....	McNaughton
"Tom Moore".....	Sayre
"Much Ado About Nothing".....	Shakespeare
"The Sign of the Cross".....	Wilson Barrett
"The Tyranny of Tears".....	Haddon Chambers
"Hazel Kirke".....	Steele MacKay
"Mrs. Wiggs of the Cabbage Patch".....	Alice Rice Hegan
"Sowing Seeds in Danny".....	Nellie McClung
"Polly of the Circus".....	Margaret Mayo
"The Little Minister".....	J. M. Barrie
"The Master Builder".....	Ibsen

In addition to the public presentation of programmes of scenes from Shakespeare, Goethe, Ibsen and short plays of a serious and comedy nature, the dramatic classes of the School have also presented complete productions of such difficult plays as "The Private Secretary," "Hazel Kirke," Suderman's "The Far Away Princess" and "Fritzchen," Björnson's "A Lesson in Marriage," and "A Midsummer Night's Dream," with the necessary stage accessories.

## Courses

1. By satisfactorily completing the required work of the Course of two years, of three and one-half terms each, the successful candidate is entitled to style himself *Associate of the Conservatory School of Expression* (A.C.S.E.).

2. By satisfactorily completing the required work of the Course of three years, of three and one-half terms each, the successful candidate is entitled to style himself *Licentiate of the Conservatory School of Expression* (L.C.S.E.).

3. It has been decided to offer a Post-Graduate Course of one year. Only those students who have successfully completed the third year, leading to "L.C.S.E.," are eligible to undertake the Post-Graduate Course.

### The Term Calendar for 1914-15

Daily attendance in class is required in the above Courses. The classes meet every morning except Monday. In addition, students are required to take one private lesson each week. No extra fee is charged for these private lessons.

First Term begins Sept. 22, 1914, ends Nov. 27, 1914; Second Term begins Dec. 1, 1914, ends Feb. 22, 1915; Third Term begins March 2, 1915, ends May 14, 1915; Fourth Term (one-half term) begins May 18, 1915, ends June 18, 1915.

### Special Course

Students who find it impossible to attend the classes of the above courses may proceed to the "A.C.S.E." degree by taking two private lessons each week for three School years of four terms each. In addition, students electing this course are required to attend class lessons on Saturday mornings, or Saturday afternoons. This course is particularly advantageous for school teachers and ladies and gentlemen engaged in business, who desire to graduate and are prevented from attending the daily classes of the regular courses.

### The Term Calendar of the Special Course for 1914-15

First Term begins Sept. 1, 1914, ends Nov. 6, 1914; Second Term begins Nov. 10, 1914, ends Jan. 29, 1915; Third Term begins Feb. 2, 1915, ends April 9, 1915; Fourth Term begins April 13, 1915, ends June 18, 1915.

*Note.*—The full outline of work, methods, courses and fees is contained in the separate Calendar of the Conservatory School of Expression, which is sent free on application.

For supplementary information, address

F. H. KIRKPATRICK, Principal.

## Tuition Fees.

A term consists of ten weeks, with two half-hour individual lessons per week.

Special arrangements may be made for such as desire lessons more or less frequently or of greater or less length; also for a combination of class and individual lessons.

### Fees Payable in Advance.

Money Orders and Cheques should be made payable to the order of the Toronto Conservatory of Music.

#### INDIVIDUAL.

PIANOFORTE—	
Hazel Barr .....	\$ 8.00
Ethel Bass .....	
Vera Knowlson .....	
Phyllis Leatherdale .....	
Lillie McKnight .....	
Maude Barclay .....	10.00
Ella Black .....	
Edith M. Breckenridge .....	
Marion A. Brown, L.T.C.M. ....	
Marguerite Bullock .....	
Lexie F. Davis, Mus. Bac. ....	
Alice M. Kimber, A.T.C.M. ....	
Edna S. Sherring .....	
Alberta Staples .....	
Alice M. Wark .....	
Reva Widner .....	12.50
Mabel B. Will, L.T.C.M. ....	
Charlotte M. Witheril .....	
Edna V. Baggs .....	
Emily M. Baker, A.T.C.M. ....	
Ethel May Crane .....	
Mary Endicott, L.T.C.M. ....	
Eva I. Hughes, A.T.C.M. ....	
Mary M. Mackinnon, L.T.C.M. ....	
Lulu McGill .....	
Thelma Muir .....	15.00
Winnifred L. Stalker, L.T.C.M. ....	
Mary Widner .....	
Marjorie Bickell .....	
Vida S. Coatsworth, A.T.C.M. ....	
Alma Cockburn, Mus. Bac., L.T.C.M., L. Mus. (Tor.) .....	
Virginia Coyne, L.T.C.M. ....	
Maude E. Claxton, L.T.C.M. ....	
Jennie A. Creighton, L.T.C.M. ....	15.00
Margaret R. Grove .....	
Marguerita Haynes, L.T.C.M. ....	
Miss Ruby Lillian Hunter .....	
Lily Lawson, A.T.C.M. ....	

PIANOFORTE—*Continued.*

Lucy V. Macdonald, A.T.C.M.	}	15.00
Constance A. D. Martin, L.T.C.M.		
Evelyn Pamphylon, A.T.C.M.		
Minerva Perry, L.T.C.M.		
Muriel M. Rogers, A.T.C.M.		
Madeline Schiff, L.T.C.M.	}	15.00
Rachel E. A. Wilson, Mus. Bac.		
Grace E. Clough, L.T.C.M.	}	18.00
Louise M. Risdon		
Jessie M. Allen	}	20.00
Ada M. Briggs, F.T.C.M., Mus. Bac.		
Olive Brush, L.T.C.M.		
Annie M. Connor, F.T.C.M.		
Edith Dickson, F.T.C.M.		
Marjorie Harper		
Annie Johnson, A.T.C.M.		
Mrs. George B. McClellan, L.T.C.M.		
Edith Myers, L.T.C.M.		
Mabel O'Brien, L.T.C.M.	}	20.00
Alma F. Tipp, L.T.C.M.		
Jessie I. Anderson, L.T.C.M.	}	25.00
Mona Bates, L.T.C.M.		
Mrs. James W. Mallon		
Mary Morley, L.T.C.M.		
Isabel Sneath, L.T.C.M.		
Lillian E. Willcocks, L.T.C.M.		
Helen R. Wilson, L.T.C.M.	}	30.00
Maud Gordon, L.T.C.M.		
Donald Herald, L.T.C.M.		
Otto James		
W. J. McNally		
F. Arthur Oliver		
Fritz Thiele	}	30.00
Florence Turner		
T. J. Palmer	}	35.00
Eugenie Quehen, L.T.C.M., L.R.A.M.		
G. D. Atkinson	}	40.00
B. Hayunga Carman		
J. W. F. Harrison		
Ada J. F. Twohy, Mus. Bac.	}	45.00
Viggo Kihl		
Paul Wells		
Frank S. Welsman		

VOICE—Ethel S. Armour, L.T.C.M.	}	15.00
Mrs. W. D. Golding		
Sadie A. MacTavish, L.T.C.M.		
Estelle M. Orton		
Angela von Szeliska	}	15.00

VOICE—*Continued*

S. Marjorie Ratcliffe, L.T.C.M. ....	20.00
Muriel E. Bruce, L.T.C.M., L. Mus. Tor. ....	25.00
Joy Denton .....	
G. E. Holt .....	
Mrs. H. W. Parker, L.T.C.M. ....	
Lillian E. Willcocks, L.T.C.M. ....	30.00
Mrs. Maclean Borthwick .....	
F. H. Burt .....	
Annie Hallworth, L.T.C.M. ....	
Mrs. J. W. Bradley .....	35.00
Edith M. Fitch .....	
Elizabeth L. Walker, L.T.C.M. ....	
Maclea Borthwick .....	
Edgar Fowlston .....	40.00
Howard Massey Frederick .....	
A. Mabel Henderson .....	
Carl Hunter .....	
H. J. Lautz .....	
David Dick Slater .....	
Mary Hewitt Smart .....	
M. M. Stevenson .....	
Jean E. Williams, L.T.C.M. ....	50.00
A. T. Cringan, Mus. Bac. ....	
Francis Coombs .....	
Russell G. McLean .....	
Edward Broome, Mus. Doc. ....	60.00
Albert Ham, Mus. Doc. (Trin. Coll. Dublin), F.R.C.O., L.T.C. (Lon.) .....	
Madame Benita LeMar. ....	
H. Ethel Shepherd, L.T.C.M. ....	

## THEORY—Healey Willan, F.R.C.O.

## ELEMENTARY, PRIMARY AND JUNIOR—

1 lesson per week (individual) .....	20.00
1 lesson per week (class four) .....	10.00

## INTERMEDIATE AND SENIOR—

1 lesson per week (individual) .....	25.00
1 lesson per week (class four) .....	12.50

## POST-GRADUATE—

1 lesson per week (individual) .....	30.00
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## CORRESPONDENCE (10 lessons)—

Primary and Junior .....	20.00
Intermediate and Senior .....	25.00
Post-Graduate .....	30.00

## Annie Johnson, A.T.C.M.

2 lessons per week (individual) .....	25.00
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In the Theory Department the Fourth, or Summer Term, will  
consist of nine weeks only.

# TORONTO CONSERVATORY OF MUSIC.

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ORGAN—Edith Dickson, F.T.C.M.....	20.00
F. Arthur Oliver, L.T.C.M.....	30.00
Fritz Thiele .....	
G. D. Atkinson .....	40.00
J. W. F. Harrison.....	
Otto James, A.R.C.O.....	
T. J. Palmer, A.R.C.O.....	
Ada J. F. Twohy, Mus. Bac.....	45.00
G. H. Knight, Mus. Bac., Victoria Univ. (Manchester), Assoc. Trin. Coll. (Lon.) .....	50.00
Edward Broome, Mus. Doc.....	60.00
Albert Ham, Mus. Doc. (Trin. Coll., Dub.); F.R.C.O., L.T.C. (Lon.) .....	
VIOLIN—Beatrice M. Prest, L.T.C.M.....	12.50
Marie Smith .....	
Mary G. Connor, F.T.C.M.....	15.00
Jean E. M. Hunter .....	20.00
Lena M. Hayes, L.T.C.M.....	25.00
Lina D. Adamson .....	35.00
Frank E. Blachford, L.T.C.M.....	40.00
Mrs. B. Drechsler Adamson.....	45.00
VIOLONCELLO—Leo Smith .....	30.00
FLUTE—H. T. Culley .....	15.00
SAXOPHONE AND CLARINET—J. Dineen .....	12.50
CORNET, FRENCH HORN, SLIDE TROMBONE, EUPHONIUM, TUBA—John D. Slatter, Bandmaster 48th Highlanders.....	15.00
GUITAR, MANDOLIN AND BANJO—L. N. Watkins.....	15.00
ORCHESTRA PLAYING (per annum).....	5.00
ART OF ACCOMPANYING—David Dick Slater .....	40.00
SIGHT-SINGING CLASS—	
1 hour lesson per week (class of ten or more)—	
Junior .....	2.50
Intermediate.....	3.00
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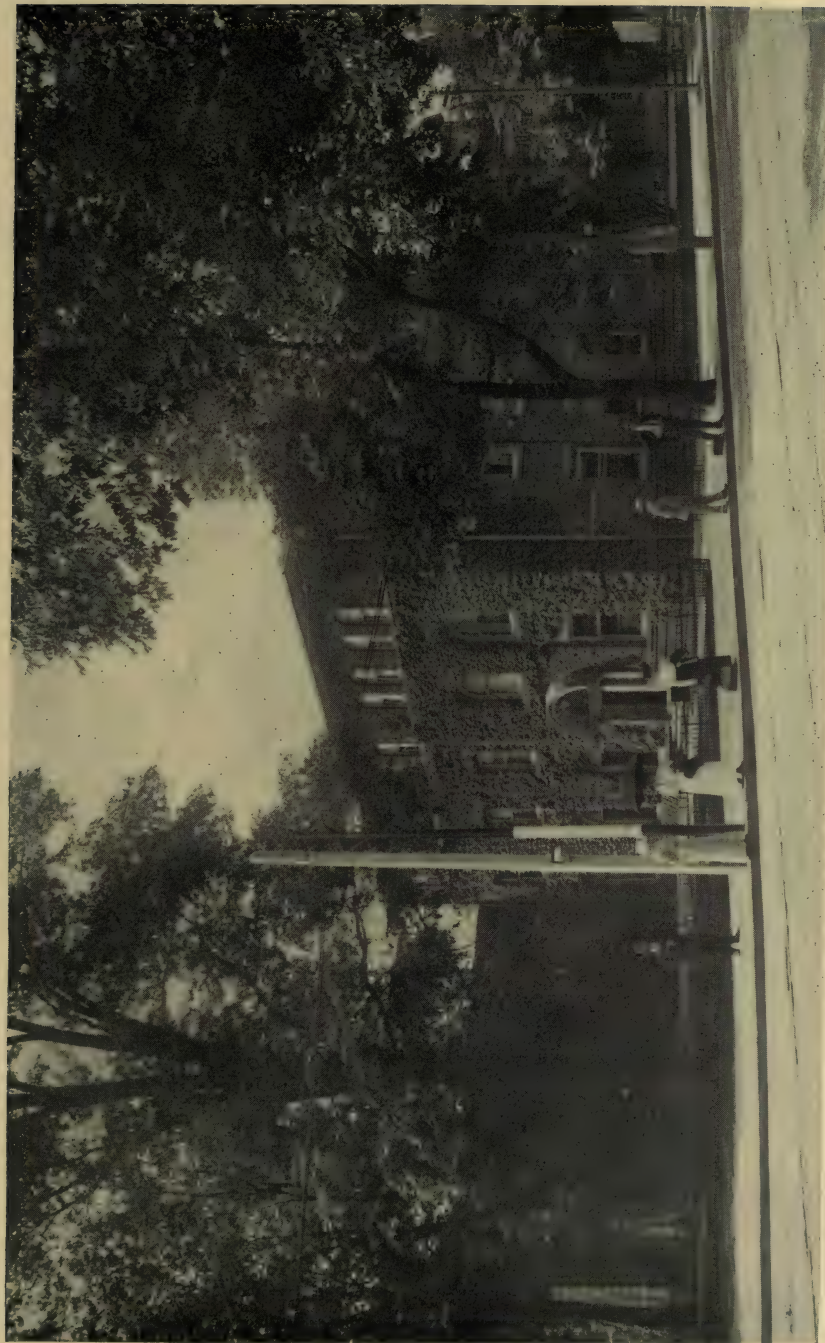
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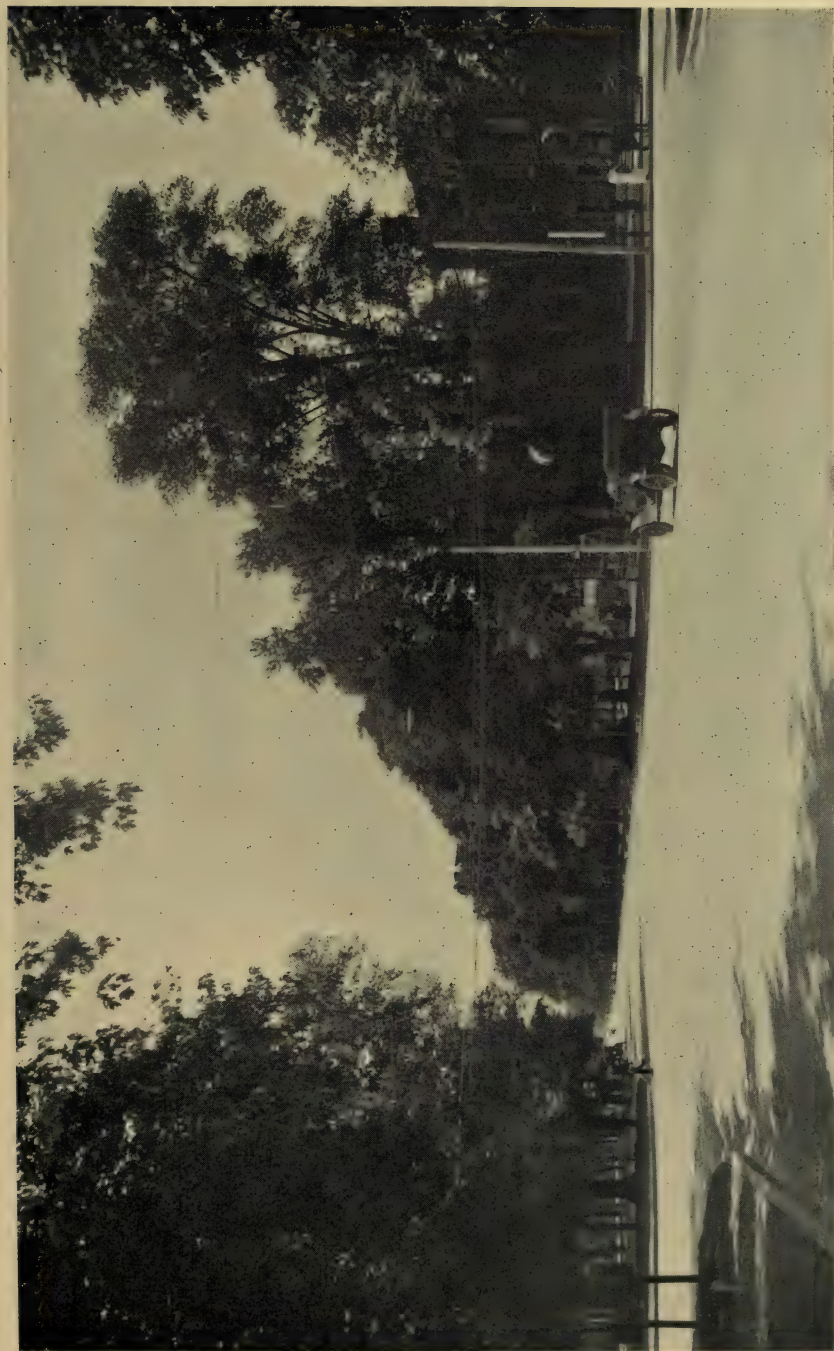
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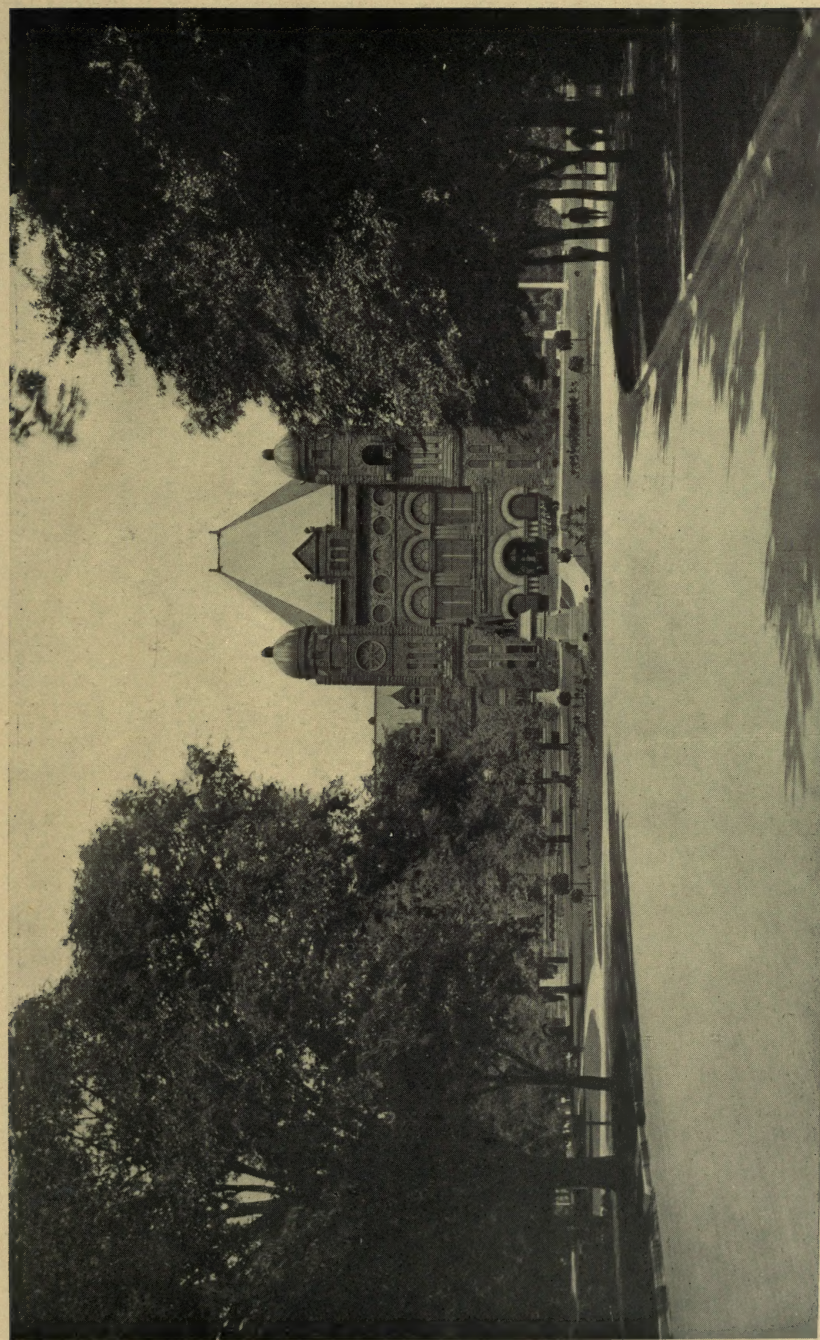
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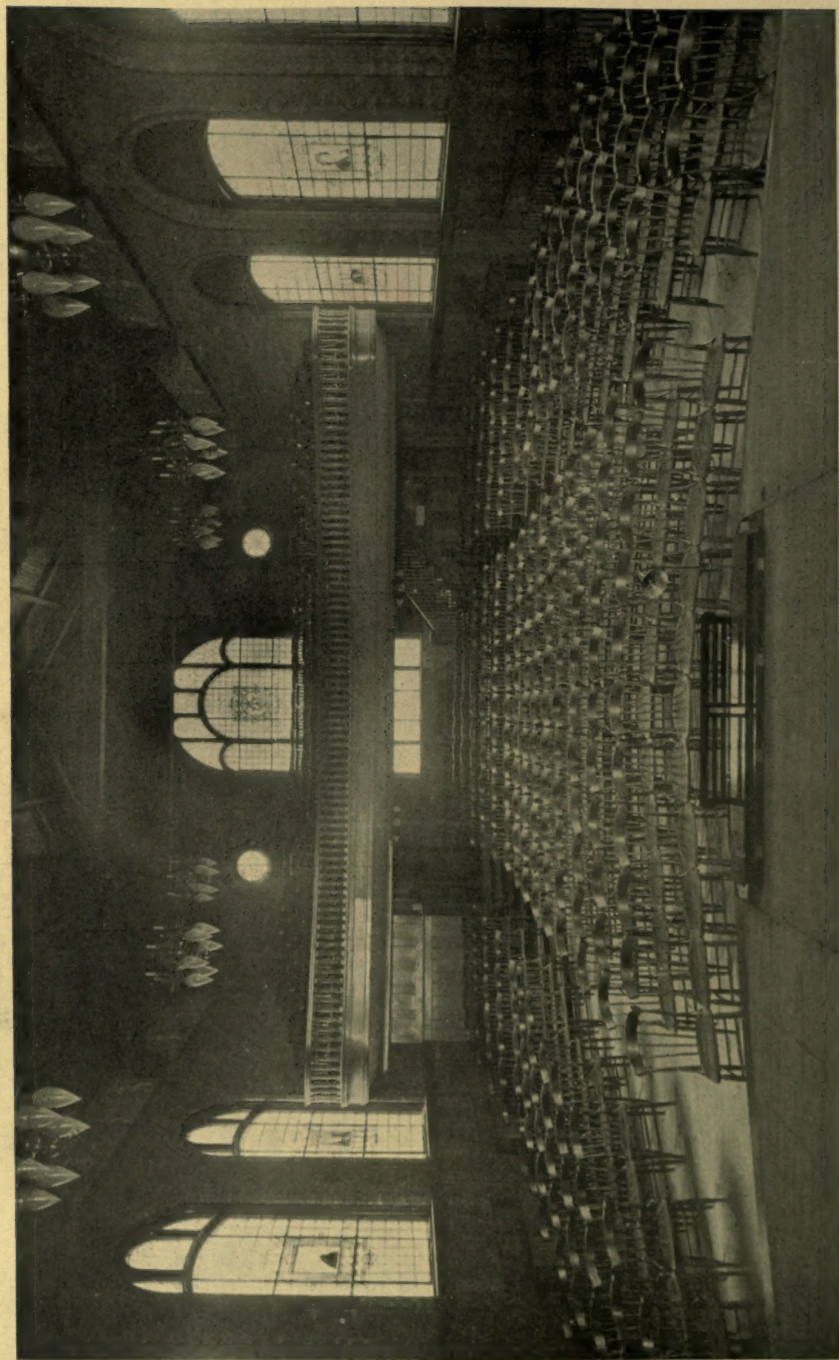
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